



THE NEW  
NORMAL  
MUSIC  
COURSE

BOOK THREE

TUFTS-HOLT

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SILVER BURDETT & COMPANY



# THE NEW NORMAL MUSIC COURSE

## BOOK THREE

BY

JOHN W. TUFTS AND H. E. HOLT

EDITED BY

LEONARD B. MARSHALL

ASSISTANT DIRECTOR OF MUSIC, BOSTON PUBLIC SCHOOLS

SAMUEL W. COLE

DIRECTOR OF MUSIC, BROOKLINE PUBLIC SCHOOLS, AND DIRECTOR,  
DEPARTMENT OF SOLFEGGIO AND PUBLIC SCHOOL MUSIC,  
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THE  
NEW NORMAL MUSIC COURSE

BOOK ONE, for second and third grades.

BOOK TWO, for fourth and fifth grades.

BOOK THREE, for sixth and seventh grades.

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## PREFATORY NOTE

**B**OOK THREE of the NEW NORMAL MUSIC COURSE covers the work of the sixth and seventh school years. It contains nearly all the exercise material which appeared in the "Introductory Third Reader" and in the "Third Reader for Unchanged Voices" of the original Course. All this exercise material has been graded with the utmost care. To it has been added a large body of new songs.

These songs represent the best work of many eminent composers. At the same time, the entire book, with its profusion of part songs, contains less than a dozen that appear in any other music series. This notable addition to the list of available school songs was made possible by a thorough survey of the whole range of song literature.

Characteristic songs from the great song writers of the world are here, side by side with songs in which the modern note predominates. The leading American composers have written most attractive songs for the book, using verse which is worthy of the music. Equally distinctive are the songs by continental composers, whose work will make strong appeal to our cosmopolitan school population. Many charming verses by well-known writers are here set to music for the first time.

In Part One the sectional arrangement of the preceding books is maintained; but there appeared to be no advantage in carrying this sectional division into Part Two. The "Outlines of Study" on pages 128 and 254 show the salient features of the respective Parts.

The treatment of the Minor Mode, for which careful preparation has been made in the earlier books of the Course, here finds a fulfillment carefully adapted to the powers of pupils in the respective grades. The users of this book will not share the apparently prevailing impression that the Minor Mode is chiefly adapted to the treatment of doleful subjects. But since many consecutive pages of minor exercises and songs would necessarily be monotonous and therefore depressing, care was taken to provide throughout the book ample variety in rhythm and mode.

Toward the end of the book will be found a few pages devoted to practice in reading from the bass clef. This is preparatory to the work of the eighth year. In providing these pages, the Editors have pursued the policy which prompted them in Books One and Two to treat the earliest stages of the more advanced work which would be developed in the next grade.

The courtesy of the following authors and publishers, in allowing poems which they control to be set to music, is gratefully acknowledged.

D. Appleton & Co. for verses by William Cullen Bryant, "The Gladness of Nature" and "To the Fringed Gentian." Harriet F. Blodgett for "June" and "Shadows" from "Songs of the Day and the Year." George R. Brill for verses from "Rhymes of the Golden Age," "The Butterfly," "Summer Spoils." The Century Company for poems from *St. Nicholas*, "Two Go A-Riding," by Nancy B. Turner; "The Boy Who Forgets," by Pauline Frances Camp; "Tenting," by Charles P. Cleaves. Herman DaCosta for "A Spring Lilt." Sarah J. Eddy for the words and the music of "Dancing Waves," from "Songs of Happy Life." Dora Read Goodale for "Renewal." Houghton Mifflin Company for "The Happiest Heart," by John Vance Cheney; "The Prairie," by John Hay; "The Rivulet" and "Calling the Violet," by Lucy Larcom; "The Builders," "A Vision," "Egypt," "Day-break," "Curfew," "A Day of Sunshine" and "The Arrow and the Song," by Henry Wadsworth Longfellow; "Confidence," by Alice Freeman Palmer; "Good Night," by Edna Dean Proctor; "Morning Song," by Celia Thaxter; "Awake," by Edith M. Thomas; "Leaves at Play" and "The Four Winds," by Frank Dempster Sherman; "Nature's Tribute of Praise," by John Greenleaf Whittier. The *Independent* for "The Bell Buoy," by Walter Kerr. Little, Brown & Co. for "Down to Sleep," by Helen Hunt Jackson. G. P. Putnam's Sons for "The Lights," by J. J. Bell. Margaret E. Sangster for "By the Waves." Clinton Scollard for "The Pillow" and "The Holly." *Youth's Companion* and the authors for "Cheerfulness," by Marian Douglas; "The Paths," by Mary R. Parkman; and "Kinship," by Kate Whiting Patch.

For valuable contributions in active work, in counsel and in material, we would express our grateful appreciation to the following Supervisors of Music: F. W. Archibald, State Normal Schools, Salem and Framingham; M. E. Chase, Malden; A. S. Colburn, Everett; Minnie Jameson Corning, formerly of Woburn; Florence M. Perkins, East Orange; Grant Drake, Boston.

THE PUBLISHERS.

# NEW NORMAL MUSIC COURSE

## BOOK THREE, PART ONE

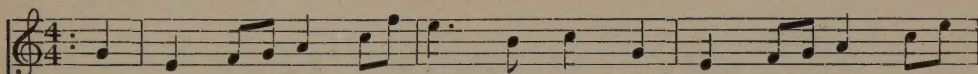
### FIRST SECTION

Studies and Songs in One and Two Parts. Elementary Work in Three Parts

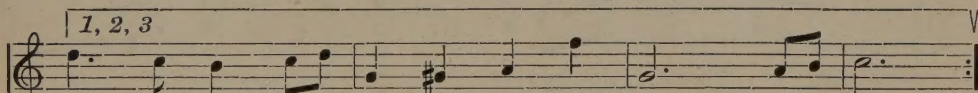
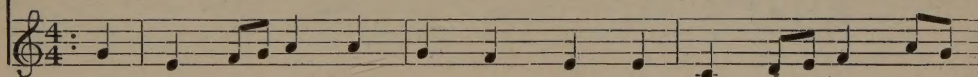
#### A THOUGHT

ELIZABETH BARRETT BROWNING

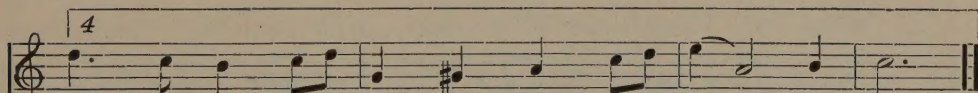
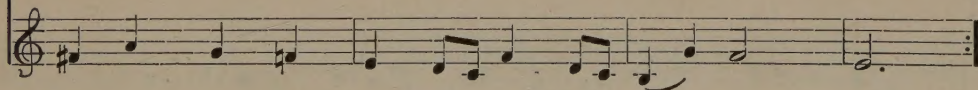
DONALD LACHLAN



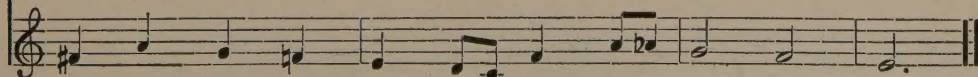
1. They say that God lives ver - y high; But if you look a -
2. And if you dig down in the mines, You nev - er see him
3. God is so good, he wears a fold Of heav'n and earth a -
4. But still I feel that his em-brace Slides down by thrills thro'

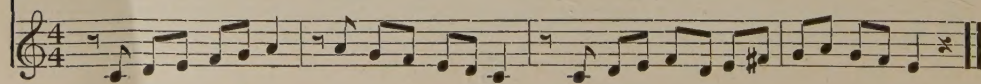
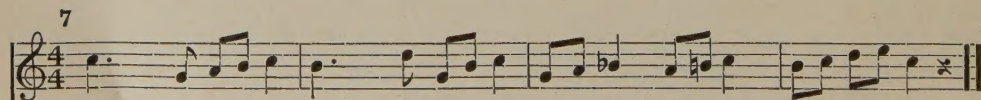
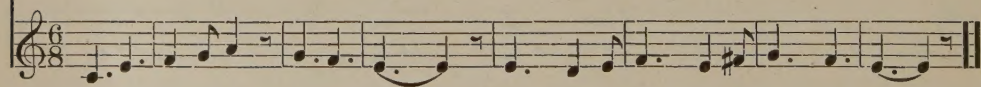
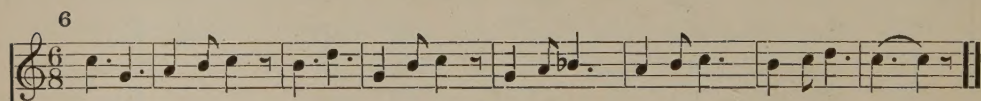
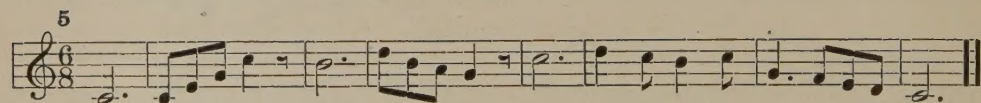
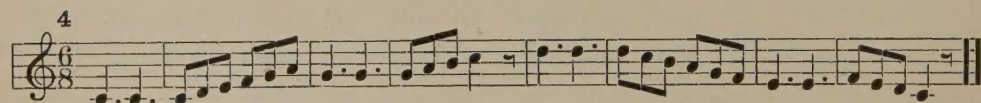
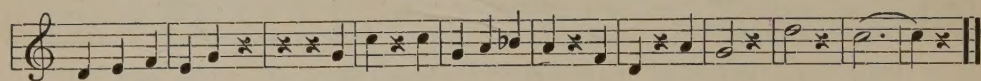
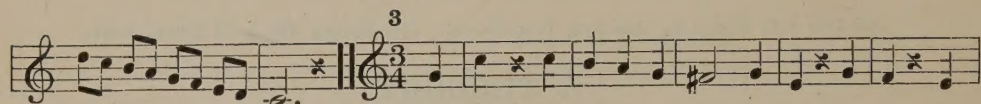
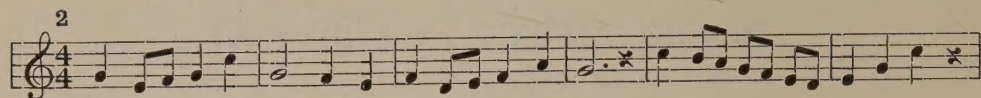
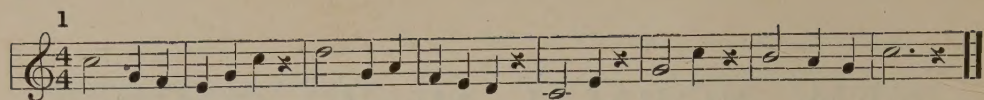


bove the pines, You can - not see our God; and why?  
in the gold, Tho' from him all that's glo - ry shines.  
cross his face, Like se - crets kept for love un - told.



all things made, Thro' sight and sound of ev - 'ry place.





1

2

## HOW THE RAIN BEHAVES

1. Beat-ing the clo - ver Un-der and o - ver, Toss - ing it thith - er,  
 2. Pelt-ing the gar - den, Beg-ging no par - don Tho' all the ros - es  
 3. Drubbing and rub-bing, All the leaves scrubbing, Then the trees shak-ing,  
 4. Splashing and dash-ing, Mer-ry drops clash-ing, Each oth - er hus - tling,

Flinging it hith-er, This, this is the way the rain be - haves!  
 Fall on their nos-es, This, this is the way the rain be - haves!  
 Leav-ing them quaking, This, this is the way the rain be - haves!  
 O what a bustling! This, this is the way the rain be - haves!

1

2

## THE GLADNESS OF NATURE

WILLIAM CULLEN BRYANT

FREDERIC F. BULLARD

*mf*

1. O, is this a time to be cloud - y and sad! When our moth - er  
 2. The clouds are at play in the az - ure space, Their shad - ows  
 3. There's a dance of leaves in that as - pen bow'r, There's a tit - ter of

*mf*

*Con Pedale*

*mp* *cres.*

Na - ture laughs a-round, And e'en the deep blue heav'ns look  
play on the bright green vale, And here they stretch to the frolic  
winds in that beech - en tree, There's a smile on the fruit, and a smile on the

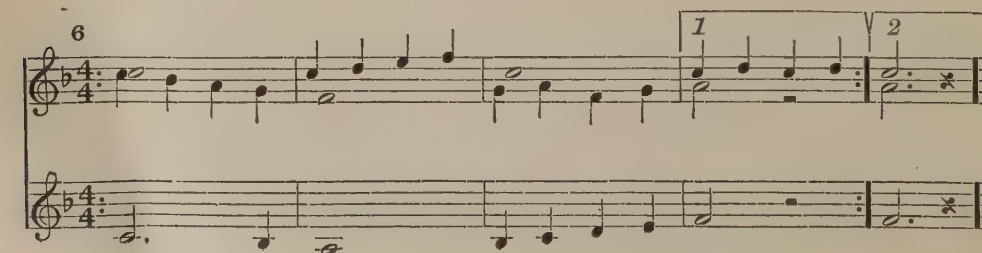
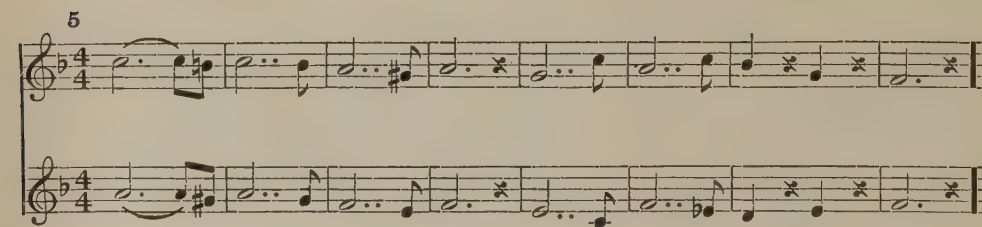
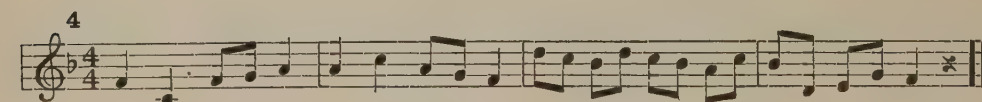
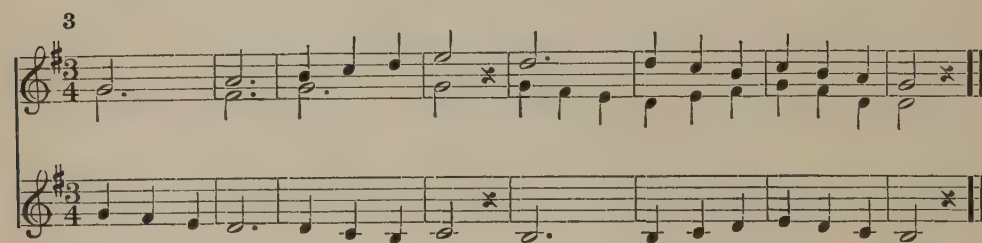
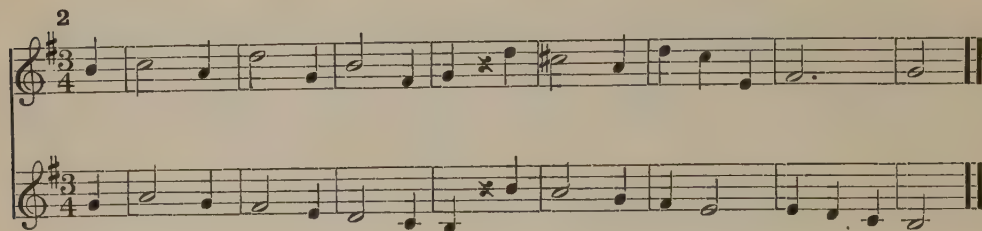
*mf* *f*

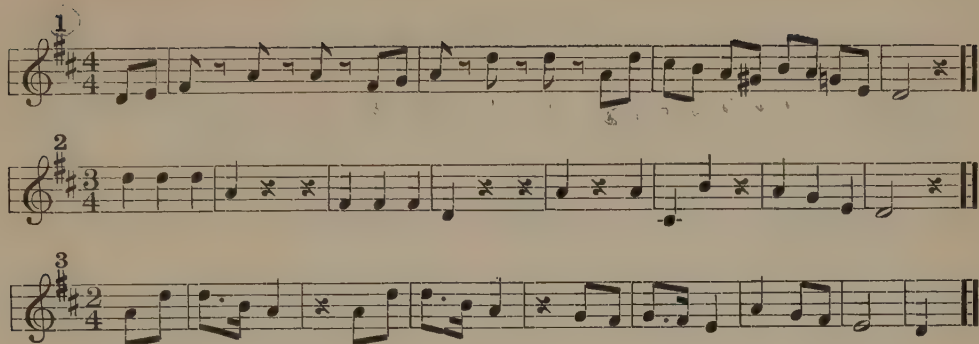
glad, And glad - ness breathes from the blossoming ground, And glad -  
chase, And there they roll on the eas - y gale, And there  
flow'r, And a laugh from the brook that runs to the sea, And a laugh

*mp*

ness breathes from the blos-som-ing ground? . . .  
they roll on the eas - y gale. . . .  
from the brook that runs to the sea. . . .

\* Ped. \* Ped. \* Ped. \*

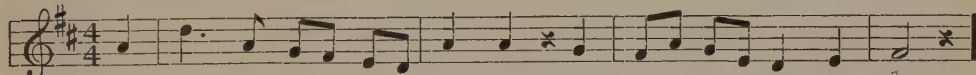




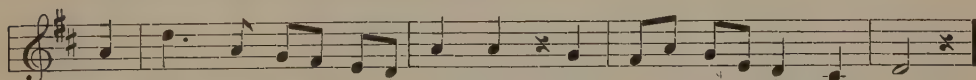
## CHEERFULNESS

MARIAN DOUGLAS

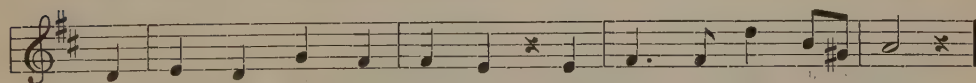
Swedish Folksong



1. There is a lit - tle maid - en—Who is she? Do you know?—  
 2. Each spot she makes the bright-er As if she were the sun,



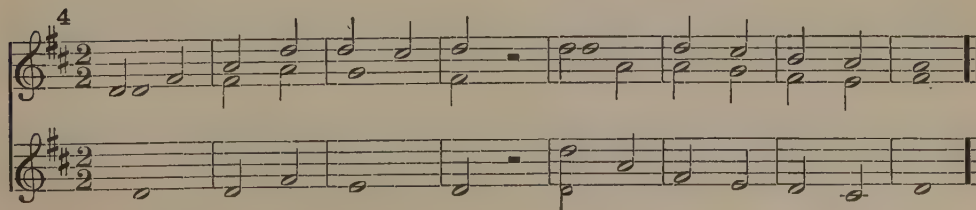
Who al - ways has a wel - come Wher - ev - er she may go.  
 And she is sought and cher - ished And lov'd by ev - 'ry one.



Her face is like the May-time, Her voice is like a bird's;  
 You sure - ly must have met her— You cer - tain - ly can guess;



The sweet-est of all mu - sic Is in her light-est words.  
 What! must I in - tro - duce her? Her name is CHEER-FUL-NESS.



## THE BUILDERS

HENRY WADSWORTH LONGFELLOW

GRABEN-HOFFMANN

*tranquillo mp*

1. All are ar - chi - tects of Fate,
2. Noth - ing use - less is, or low;
3. Build to - day, then, strong and sure,
4. Thus a - lone can we at - tain

Work - ing in these walls of  
Each thing in its place is  
With a firm and am - ple  
To those tur - rets, where the

*mp**cres.*

Time;      Some with mas - sive deeds and great,      Some with or - na - ments of  
best;      And what seems but i - dle show      Strengthens and sup - ports the  
base;      And as - cend - ing and se - cure      Shall to - mor - row find its  
eye      Sees the world as one vast plain,      And one boundless reach of

*cres.**cres.*

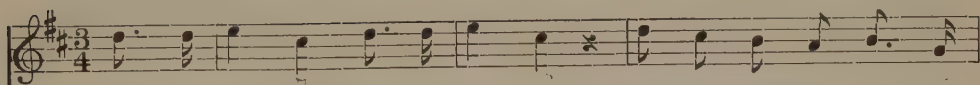
rhyme;      Some with massive deeds and great,      Some with ornaments of rhyme.  
rest;      And what seems but idle show      Strengthens and supports the rest.  
place;      And as - cend - ing and se - cure      Shall to - mor - row find its place.  
sky;      Sees the world as one vast plain,      And one boundless reach of sky.

*cres.*

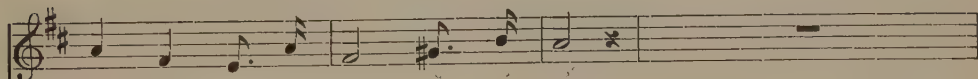
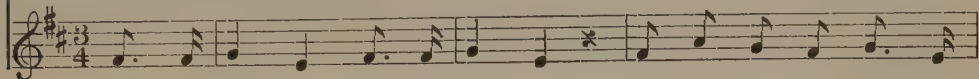
# THANKSGIVING TIME

DELIA HART STONE

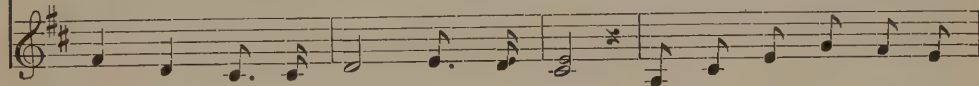
DONALD LACHLAN



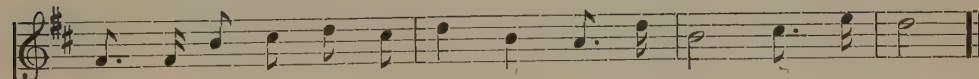
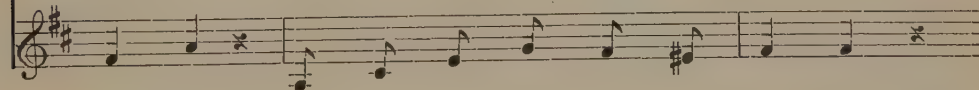
1. With our ap - ples ripe and mel - low,      What if leaves are sere and  
2. We'll in - vite our friends by doz - ens,      All the un - cles, aunts and



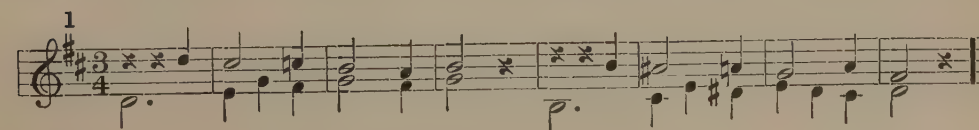
yel - low, In the fall, in the fall? Soon we'll have the corn a -  
cous - ins, Great and small, great and small; And we'll have the tur-keys



pop - ping. Don't you hear the nuts a - drop - ping?  
roast - ed, And the gloss - y chest - nuts toast - ed,



We'll not let the nim - ble squir - rels Get them all, get them all.  
O, Thanksgiving's al - ways wel - come, Ev - 'ry fall, ev - 'ry fall.



1

2

3

## THE AUTUMN WIND

STELLA H. SEED

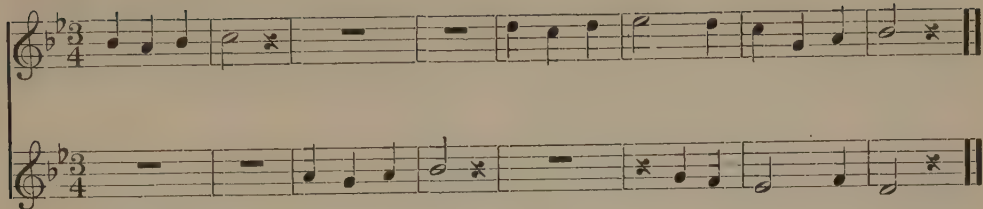
F. A. DAHLGREN

1. The wind is whist-ling through the trees, It rus - tles
2. O au - tumn wind, your ways we know, O au - tumn
3. The ma - ple leaves in scar - let dress'd Are danc - ing

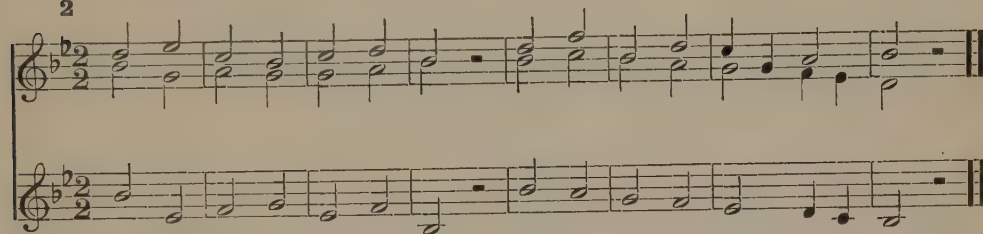
loud a - mong the leaves; An au - tumn  
wind, blow high, blow low; The ti - ny  
now in wild un - rest; You shake . . the

chill is in the air, Is ev - 'ry - where.  
seeds to earth you send, You are their friend.  
a - corns from on high, And clear the sky.

1



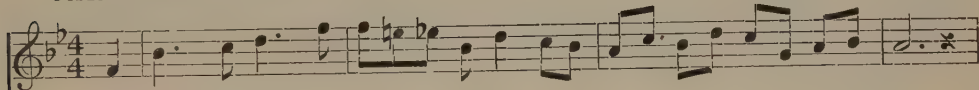
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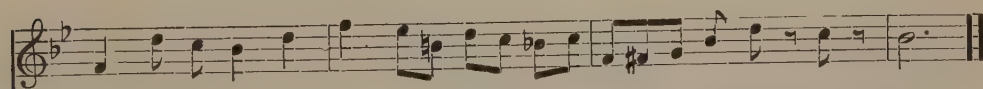
## A MERRY TREAT

JOSEPH RODMAN DRAKE

GEORGE B. NEVIN

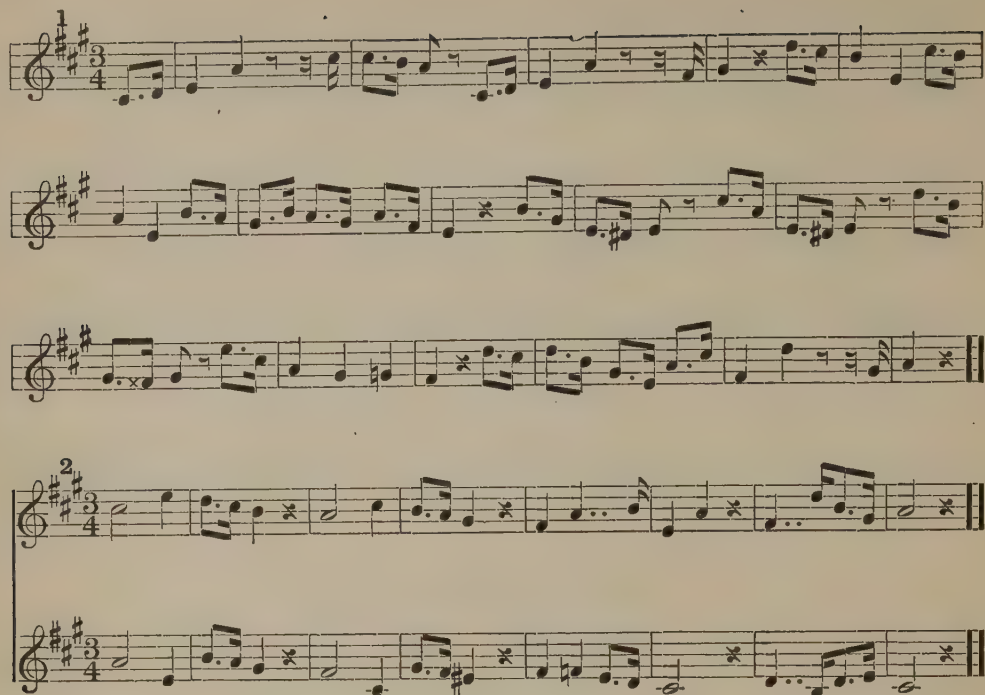


1. The man who frets at world - ly strife Grows sal - low, sour and thin;  
 2. He, Mi - das-like, turns all to gold, He smiles when oth - ers sigh,  
 3. There's fun in ev - 'ry - thing we meet, The great-est, worst and best;



Give us the lad whose hap-py life Is one per-pet - ual grin.  
 En-joys a - like the hot and cold, And laughs thro' wet and dry.  
 Ex - is-tence is a mer-ry treat, And ev - 'ry speech a jest.

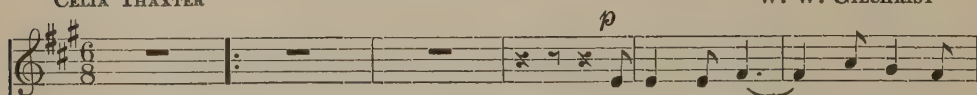




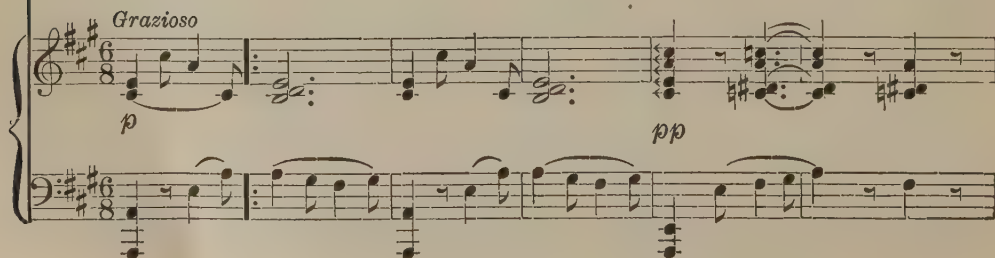
## MORNING SONG

CELIA THAXTER

W. W. GILCHRIST



1. We launch our boat up-on the
2. So fade our childhood shores, with
3. Flushed with our hope the unknown



spark - ling sea, We dip our rhythmic oars, with song and  
 our re - gret. We leave the safe, green hap - py fields, and  
 fu - ture gleams, Freighted with bliss - ful dreams our bark floats

cheer; . . . Be - fore our dancing prow the shadows flee, Be - hind us  
 try . . . The vague, uncer - tain o - cean, storm beset; Nor see the  
 on, . . . And life a shin - ing path of vict'ry seems, Crown'd with a

fast the fair coasts dis - ap - pear.  
 tem - pests that be - fore us lie.  
 gold - en peace when day is done.

1

2

3

4

5

6

7

## AWAKE!

EDITH M. THOMAS

F. H. HIMMEL

1. "A-wake," said the sun-shine; "'tis time to get up, 'tis time to get
2. "A-wake," said the streamlets. "We've lain here so still, we've lain here so
3. "A-wake," breathes the air from the blue sky a - bove, the blue sky a -

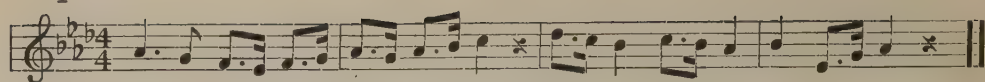
up.  
still,  
bove.

A - wake, pret-ty dai - sy and sweet butter-  
And now we must all go to work with a  
"A - wake, for the world is all beau-ty and

cup, and sweet butter-cup."  
will, to work with a will."  
love, all beauty and love."

(Repeat twice)

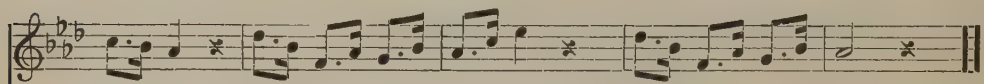
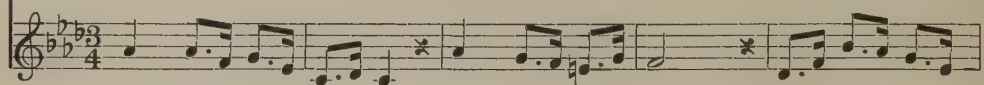
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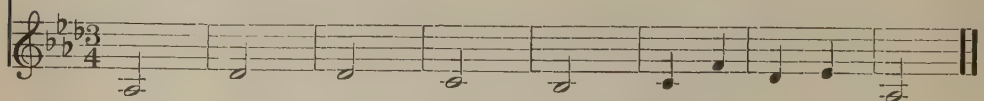
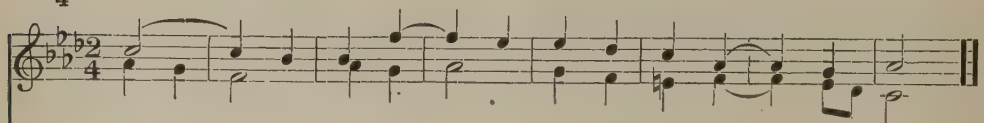
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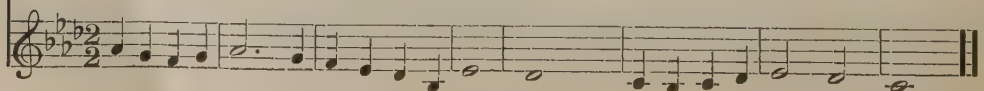
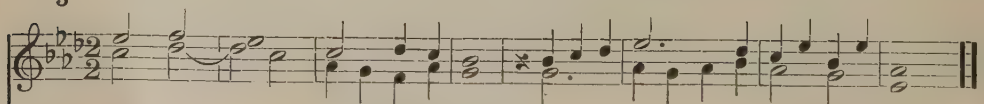
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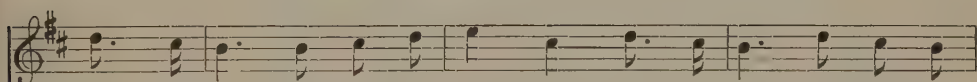
## THE SHEPHERD



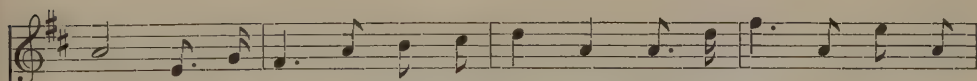
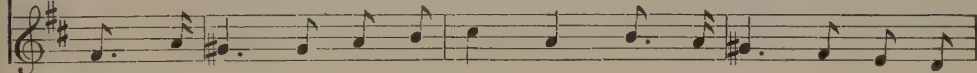
1. { I'm a shep-herd of the val - ley, la la la, la la la, }  
 { With my sheep I wan-der dai - ly, la la la, la la la, }  
 2. { In the fresh and dew-y morn-ing, la la la, la la la, }  
 { When the first gray light is dawning, la la la, la la la, }  
 3. { Free from en - vy ey - er liv - ing, la la la, la la la, }  
 { Nev - er with a broth-er striv-ing, la la la, la la la, }



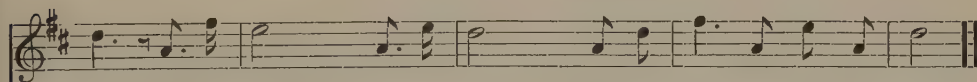
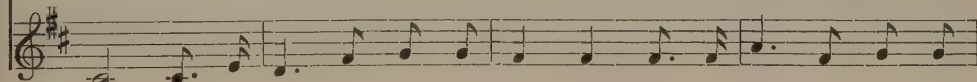
la la la, la la la,



Where the ten - der grass is grow - ing, Where the laugh - ing wa - ters  
 Wak - ing from my peace-ful slum - ber, Loud re-sounds my cheer-ful  
 Though the shep-herd's lot be low - ly, Yet con-tent I well may



play, Where the ver - nal winds are blow - ing, With my flock I love to  
 song; Up the mountain when I clam - ber, With my sheep, a hap - py  
 be; If my store in-crease but slow - ly, Ev - 'ry day has joys for



stray, la la la, la la la, With my flock I love to stray.  
 throng, la la la, la la la, With my sheep, a hap - py throng.  
 me, la la la, la la la, Ev-'ry day has joys for me.



la la la, la la la,

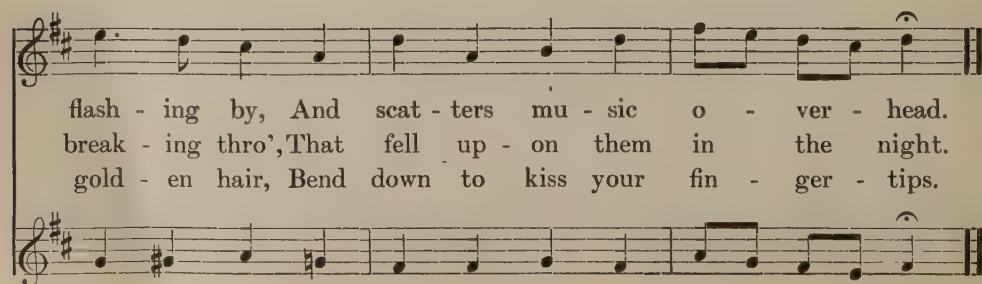
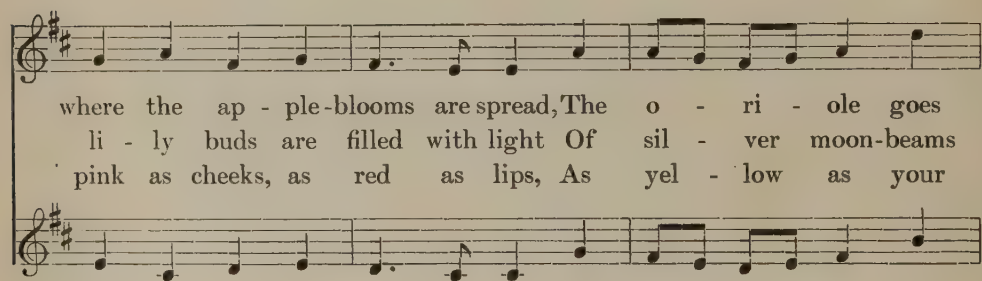
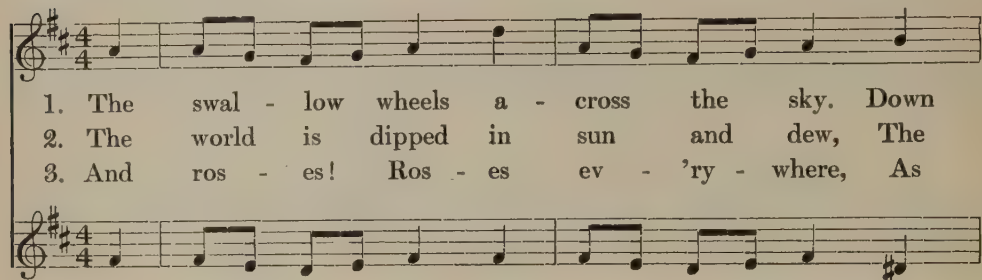
1



## JUNE

HARRIET F. BLODGETT

WILLIAM R. SPENCE



## SECOND SECTION

Further Study of Three-Part Singing and of Chromatics

1

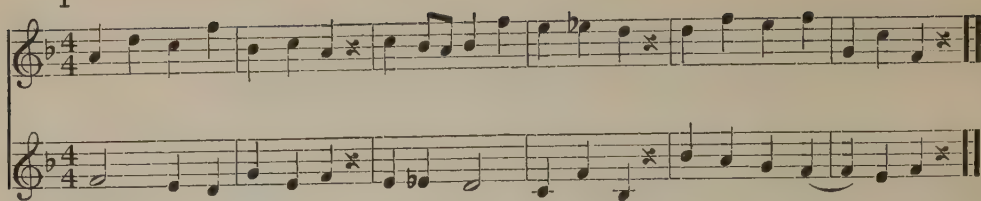
2

## THE SPARROWS

E. V. LUCAS

1. They chat - ter on the house - tops, They chat - ter in the tree—  
 2. Wher - ev - er there's a cab - stand, You find a bus - y crew  
 3. But chaff and oats are wan - ing, And cabs be - com - ing few;

The spar - rows of the smok - y town, So fat and brown and free.  
 Dis - put - ing for the chaff and oats The hun - gry hors - es strew.  
 And when they all are mo - tor - cabs, What will the spar - rows do?



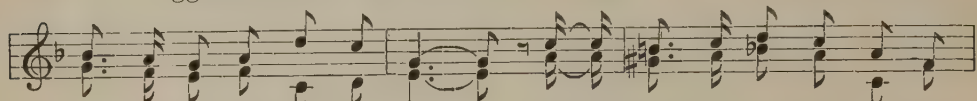
## THE CONJURER

E. V. LUCAS

L. A. LUND



1. When I am a man and can do as I wish, With  
 2. If eggs should be want-ed, you turn to a friend And



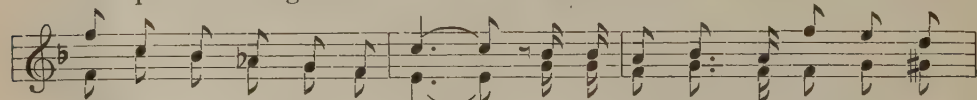
no one to ask if I may, Al-though I'll play crick-et a  
 draw two or three from his hair; If a rab-bit is wished, and his



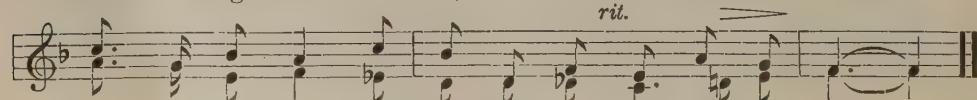
lit-tle, and fish, I'll con-jure the most of the day.  
 hat he will lend, You wave, and be-hold, one is there!



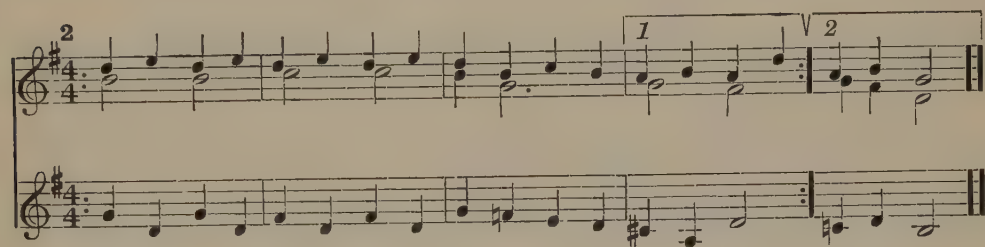
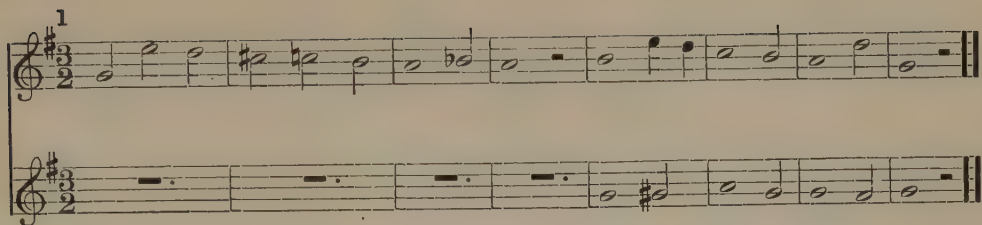
The con-jur-er's life is so eas-y and grand; He  
 To pound a gold watch in-to thou-sands of bits And re-



makes such su-pe-ri-or jokes— O, it's splen-did to stand with a  
 store it as good as be-fore, Is a life that beats e-ven a



wand in your hand, And puz-zle re-la-tions and folks.  
 sol-dier's to fits— A-part from the ab-sence of gore.



## NATURE'S TRIBUTE OF PRAISE

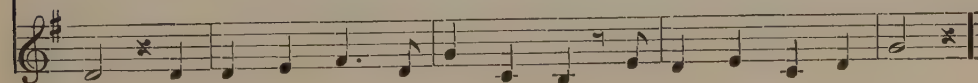
JOHN GREENLEAF WHITTIER

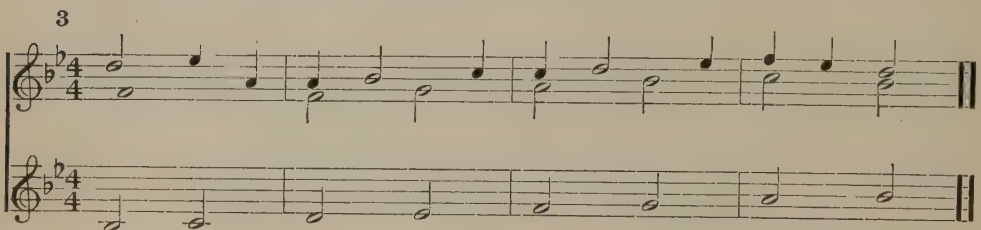
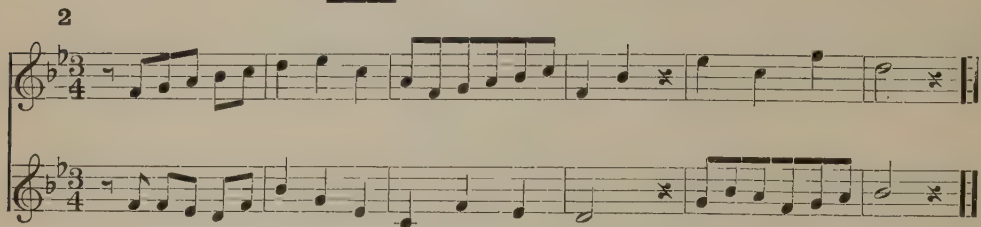


1. The harp at Na - ture's ad - vent strung Has nev - er ceased to
2. And pray'r is made, and praise is giv'n, By all things near and
3. The mists a - bove the morn - ing rills Rise white as wings of



play; The song the stars of morn-ing sung Has nev - er died a - way.  
 far; The o - cean look - eth up to heav'n And mirrors ev - 'ry star.  
 pray'r; The al - tar cur - tains of the hills Are sun-set's pur-ple air.



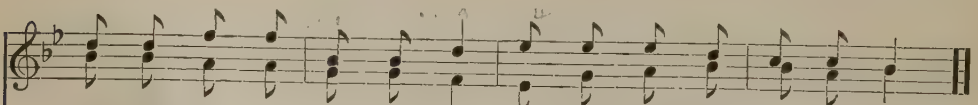
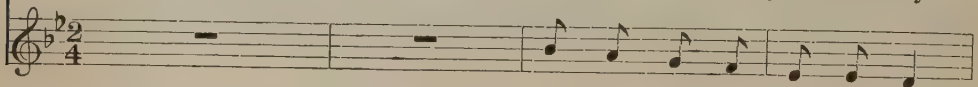


## THE BUTTERFLY

GEORGE REITER BRILL

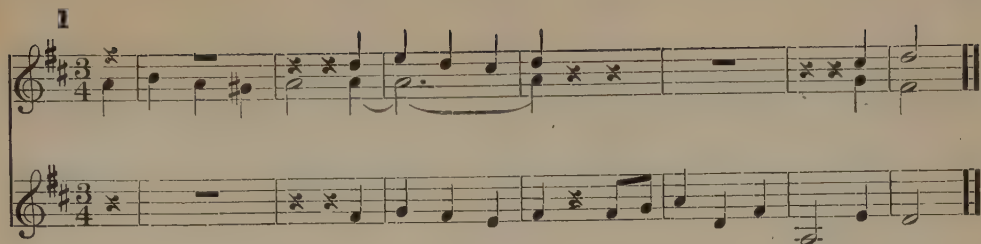


1. Tell me, gor-geous but - ter - fly, As you gai - ly flut - ter by
2. Through the gar - den, to and fro, On your jewelled wings you go,
3. If you kind - ly lead the way, I will fol - low you some day



On your wings so si - lent - ly, Do you come from Ar - ca - dy?  
 Like a bril - liant ray of light In your air - y, fair - y flight.  
 To that mys - tic won - der star Where your fair - y cas - tles are.





## GOD BE OUR GUIDE

FRANZ ABT

1. God be our guide, his help is sure; In him our hope shall  
 2. Work that we pur - pose ev - 'ry hour Can pros - per on - ly  
 3. Might - y to bless from day to day, 'Till life's brief light shall

rest . . se - cure; His strength a - lone suc - cess can bring; This  
 through his pow'r; Our souls his gra - cious pres - ence seek; With  
 pass . . a - way, He gives and takes, and works his will; We

pray'r from ev - 'ry heart shall spring, God be our guide, God be our guide.  
 joy - ful lips this pray'r we speak, God be our guide, God be our guide.  
 pray, and bid our hearts be still. God be our guide, God be our guide.

[illegible]

2

Handwritten musical score for 'The Rose Tree' in G major, 4/4 time. The score consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 4/4. The melody is written in a simple, folk-like style. The second staff continues the melody, also in treble clef with the same key signature and time signature. The score ends with a double bar line.

3

Handwritten musical score for 'The Rose Tree'. The score is written on two staves in 3/4 time, with a key signature of one flat (B-flat). The melody is in the upper staff, and the accompaniment is in the lower staff. The piece begins with a treble clef and a key signature of one flat. The melody consists of eighth and sixteenth notes, with some rests. The accompaniment consists of eighth and sixteenth notes, with some rests. The piece ends with a double bar line.

A musical score for the song "The Rose Tree". The score is written for two voices, Soprano and Alto, in a 4/4 time signature. The key signature has two flats (B-flat and E-flat). The Soprano part begins with a treble clef and a key signature of two flats. The Alto part begins with a bass clef and a key signature of two flats. The music is in common time (4/4). The Soprano part starts with a quarter note G4, followed by a quarter note A4, then a quarter note B-flat4, and a quarter note C5. The Alto part starts with a quarter note E3, followed by a quarter note D3, then a quarter note C3, and a quarter note B2. The music continues with various intervals and rests, ending with a double bar line.

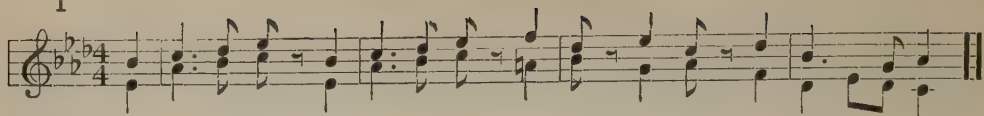
The musical score for 'The Rose Tree' is presented on two staves. The key signature is D major (two sharps: F# and C#), and the time signature is 4/4. The melody is written on the upper staff, and the accompaniment is on the lower staff. The melody begins with a treble clef and a '5' above the first measure, indicating a fifth line. The melody consists of eighth and quarter notes, with some measures containing beamed eighth notes. The accompaniment consists of quarter and eighth notes. Both staves end with a double bar line and repeat signs.

# CHRISTMAS SONG

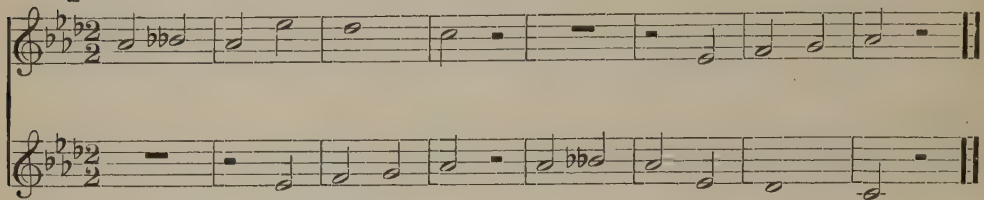
ABBIE FARWELL BROWN

1. The sea - son is here, The gay - est of the year, With the  
 2. The folk in the street, Whom - ev - er you may meet, Car - ry  
 3. Then wel - come the day When ev - 'ry - one will say, "Mer - ry  
 green of hem - lock and hol - ly; When the peo - ple go, With a  
 bun - dles strange and sur - pris - ing, Queer and knobby things Tied in  
 Christ - mas, Fa - ther and Moth - er!" Let the gay bells ring And the  
 smile to and fro, And all hearts are lov - ing and  
 pa - per and strings; Mer - ry se - crets all are de -  
 glad peo - ple sing With good - will toward one an -  
 jol - ly, And all hearts are lov - ing and jol - ly.  
 vis - ing, Mer - ry se - crets all are de - vis - ing.  
 oth - er, With good will toward one an - (Omit) oth - er.

1



2

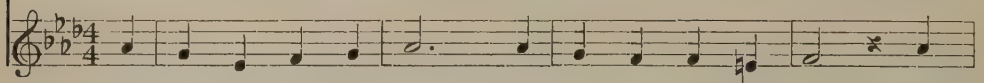


## BE TRUE

HORATIO BONAR



1. Thou must be true thy - self,      If thou the truth wouldst teach; Thy  
2. Think tru - ly, and thy thoughts Shall world-wide famine feed;      Speak



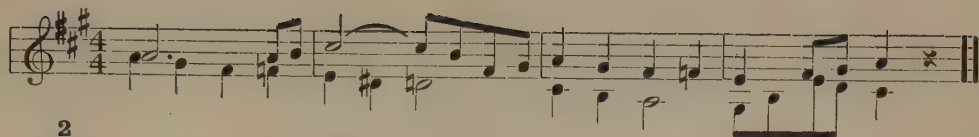
soul must o - ver - flow if thou An - oth - er's soul wouldst reach. It  
tru - ly, and each word of thine Shall be a fruit - ful seed; Live



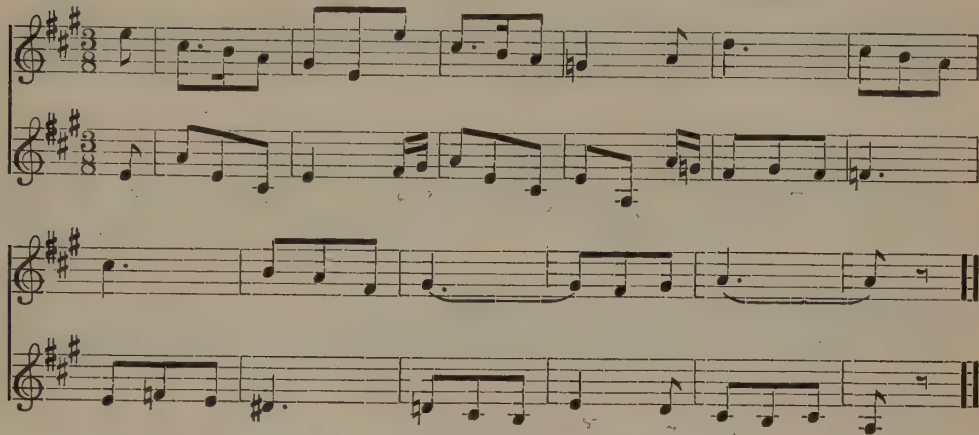
needs the o - ver - flow of heart To give the lips full speech.  
tru - ly, and thy life shall be A great and no - ble creed.



1

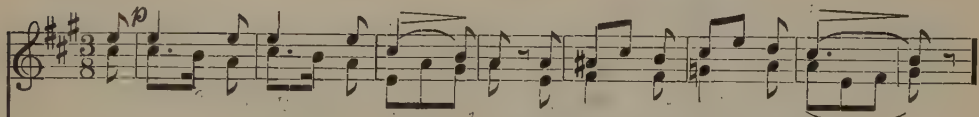


2

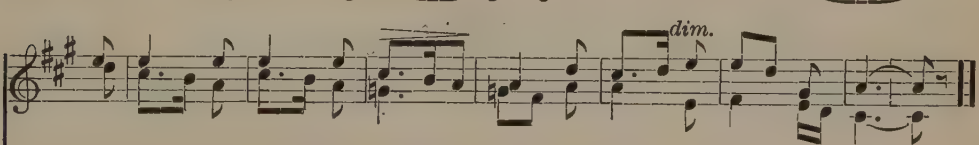
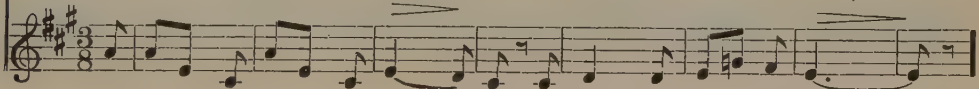


## A LEAF IS SOFTLY FALLING

ECKELMANN



1. A leaf is soft - ly fall - ing Down from the top-most bough, . .
2. Un - til at length grown wea - ry, They drop it on the shore, . .
3. Still oth - er leaves are hang - ing Yet green up - on the tree; . .



And all the winds of heav - en Are play - ing with it now;  
 And soon the wild waves seize it, And toss it o'er and o'er.  
 But all at last must van - ish Be - neath the an - gry sea.





# THIRD SECTION

Three Unequal Sounds to the Beat

1

2

3

4

5

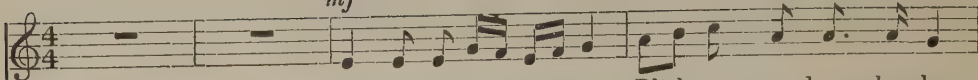
6

Detailed description: The page contains six musical exercises, each consisting of a single staff with five measures. Exercises 1, 3, and 5 are in 4/8 time, while exercises 2, 4, and 6 are in 2/4 time. The exercises are numbered 1 through 6 at the beginning of their respective staves. The notation includes various rhythmic patterns such as eighth notes, sixteenth notes, and rests, with some exercises featuring accidentals (sharps and naturals).

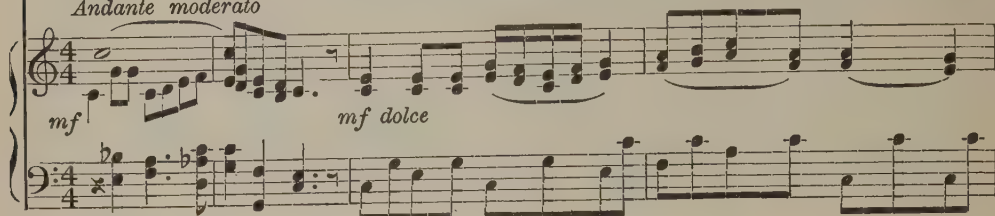
## THE SKYLARK

JAMES HOGG

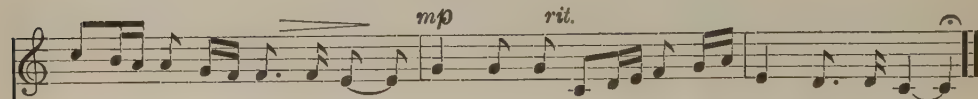
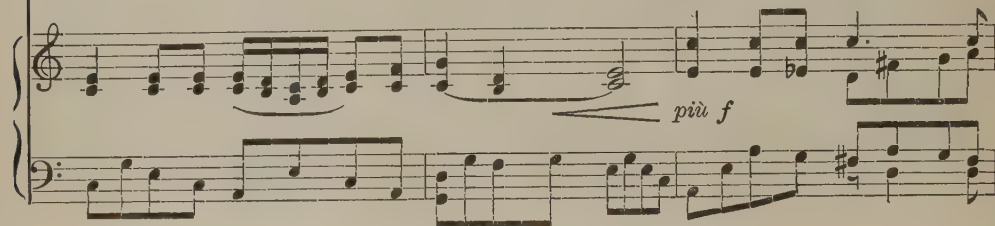
FREDERIC F. BULLARD

*mf*

1. Bird of the wil - der-ness, Blithe-some and cum-ber-less,  
 2. Wild is thy lay and loud, Far in the down-y cloud,

*Andante moderato*

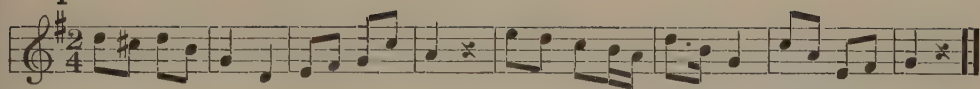
Sweet be thy ma - tin o'er wood-land and lea! Em - blem of hap - pi-ness,  
 Love gives it en - er - gy, love gave it birth. Where, on thy dew - y wing,



Blest is thy dwell-ing place—O to a - bide in the des - ert with thee!  
 Where art thou journeying? Thy lay is in heav - en, thy love is on earth.



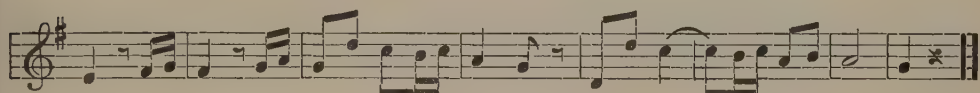
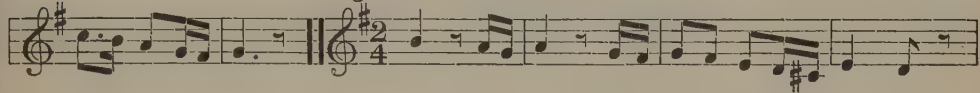
1



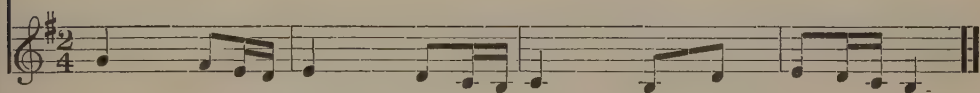
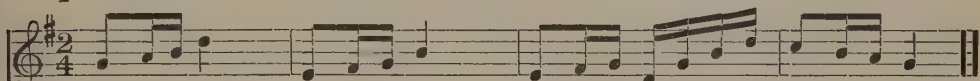
2



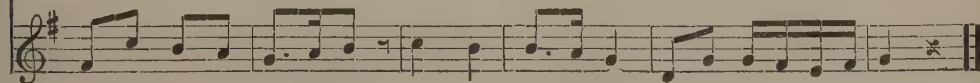
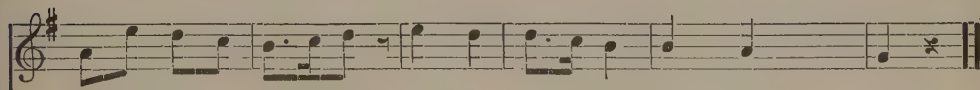
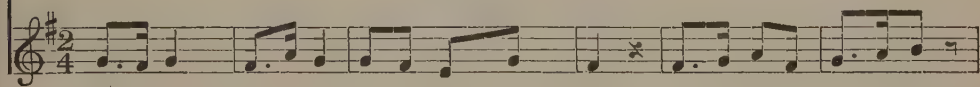
3



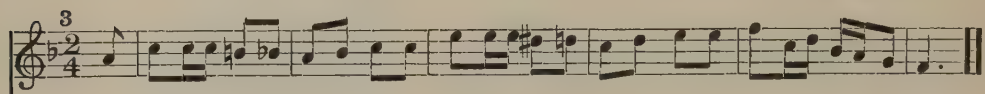
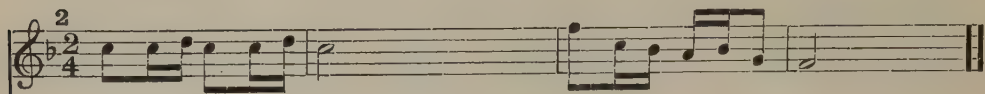
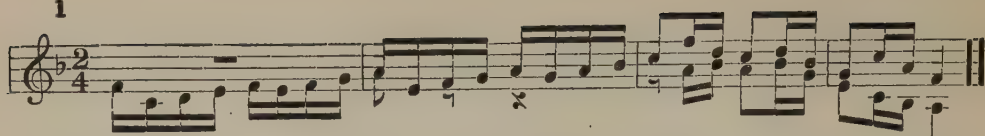
4



5



1

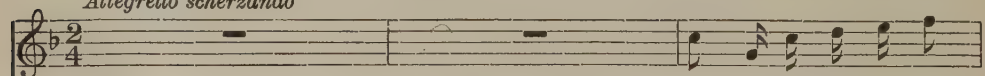


## THE RIVULET

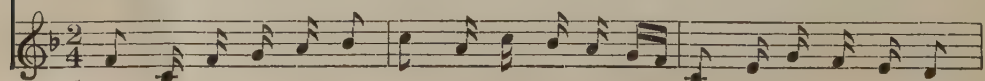
LUCY LARCOM

*Allegretto scherzando*

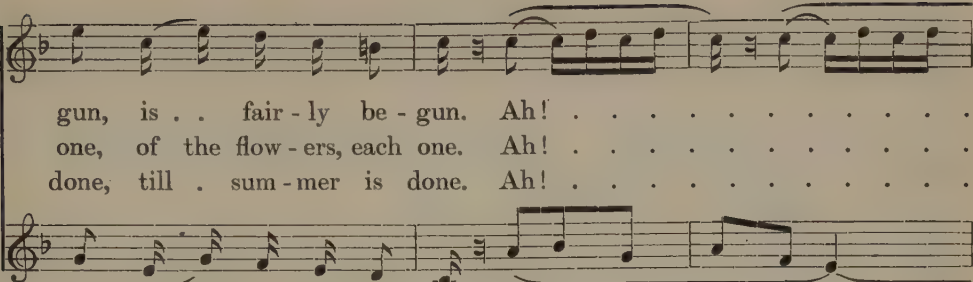
W. OTTO MIESSNER



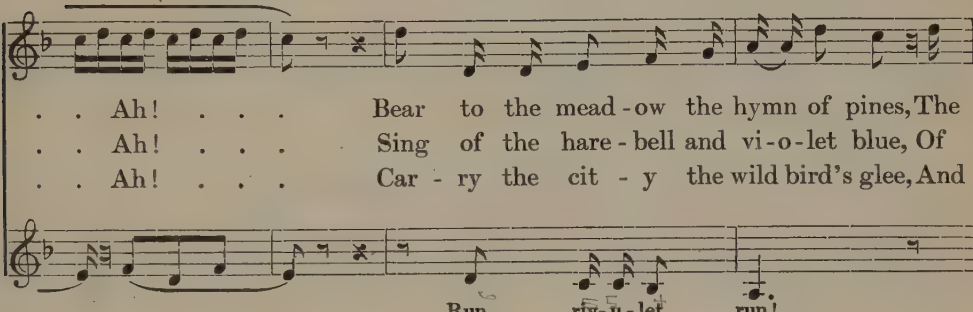
1. Run, lit - tle riv - u - let, run, lit - tle riv - u - let, Sum - mer is fair - ly be -
2. Run, lit - tle riv - u - let, run, lit - tle riv - u - let, Sing of the flow - ers, each
3. Run, lit - tle riv - u - let, run, lit - tle riv - u - let, Stay not till sum - mer is



gun, is . . fair - ly be - gun. Ah! . . . . .  
 one, of the flow - ers, each one. Ah! . . . . .  
 done, till . sum - mer is done. Ah! . . . . .

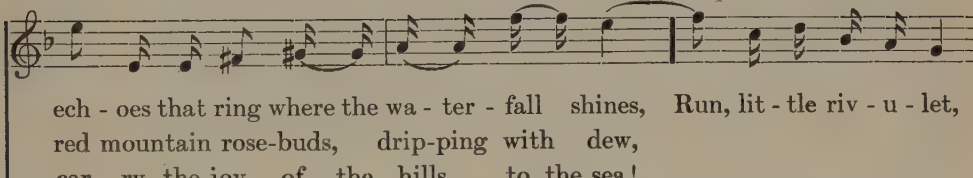


. . Ah! . . . . . Bear to the mead - ow the hymn of pines, The  
 . . Ah! . . . . . Sing of the hare - bell and vi - o - let blue, Of  
 . . Ah! . . . . . Car - ry the cit - y the wild bird's glee, And



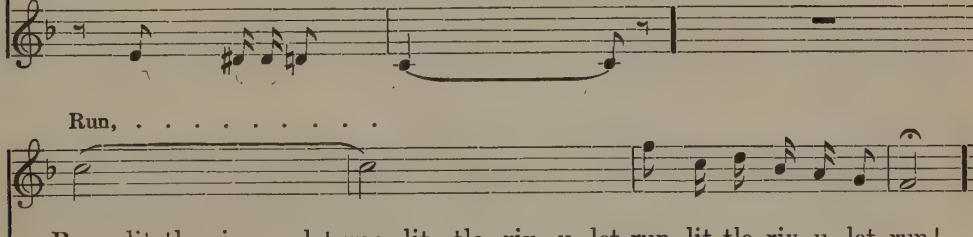
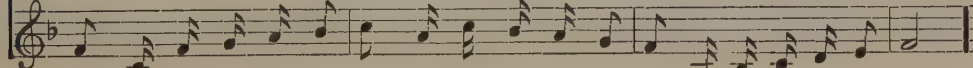
Run, riv - u - let, run!

ech - oes that ring where the wa - ter - fall shines, Run, lit - tle riv - u - let,  
 red mountain rose-buds, drip - ping with dew,  
 car - ry the joy of the hills to the sea!



Run, . . . . .

Run, lit - tle riv - u - let, run, lit - tle riv - u - let, run, lit - tle riv - u - let, run!

1

2

## DIGGING FOR TREASURE

JULIA W. BINGHAM

1. There's a strange, se-clud-ed sea-shore, That's washed by ev-'ry tide,  
 2. Years a - go the doughty pi - rate Who swept the rag - ing sea,  
 3. Sil - ver bars and gold un-count-ed, And coins from man - y lands,  
 4. So I nev - er cease my dig-ging When I am on that shore;

And un - der - neath its sands I know Some un-known treasures hide.  
 There bur-ied deep his sto - len wealth And left it all for me.  
 And heaps of shimm'ring, sparkling gems Lie hid - den in the sands.  
 I know some day I'll find the spoils Left there so long be - fore!

## THE DANCE

JEAN BASSETT

Hungarian Folksong

*Rather slowly, increasing in speed*

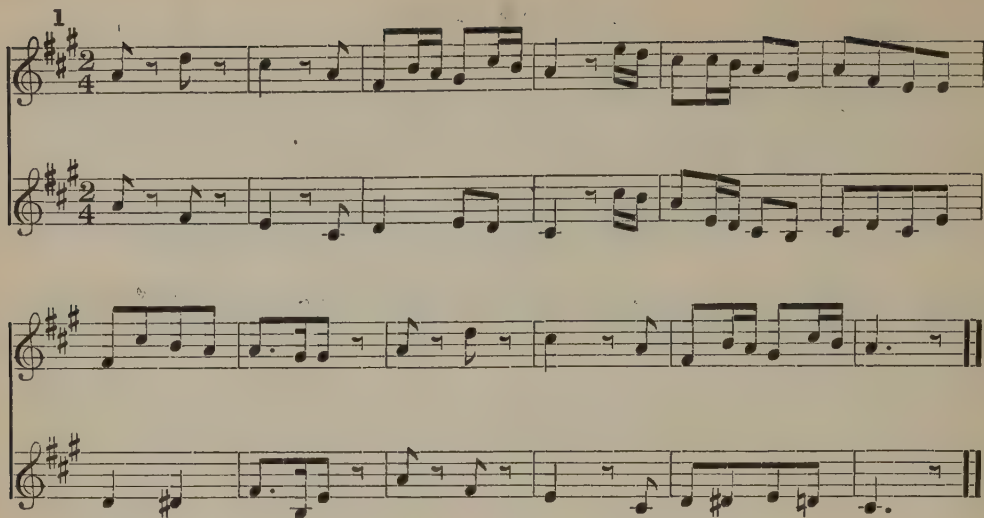
1. Round and round we're gayly twirl-ing, Back and forth we're lightly  
 2. Up . . . and down the hall we're speeding, Now ad-vanc-ing, now re -

*Ped.**Allegro**f*

whirl-ing, Hand meets hand in friend-ly grasp, Now they touch and  
 ced-ing; Laugh-ter gay and mer-ri-ment Mark these hours of

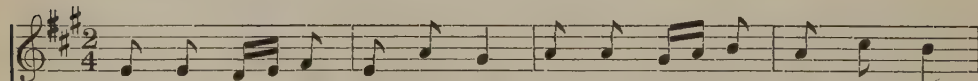
now un-clasp; Danc-ing, dancing, Hands touch and then un-clasp.  
 rich con-tent; Danc-ing, dancing, These hours of rich con-tent.

*sf*

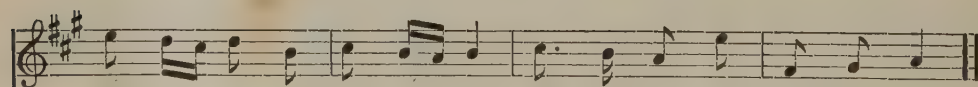


## SLEIGH SONG

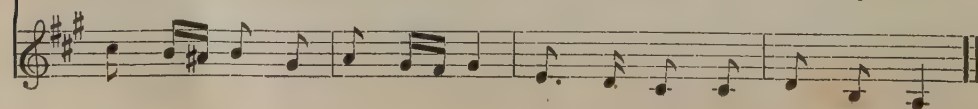
G. W. PETTEE



1. Jin - gle, jin - gle, clear the way, 'Tis the mer - ry, mer - ry sleigh!
2. See the gleam of glanc - es bright, Flashing o'er the path - way white!
3. Jin - gle, jin - gle, down the hills, O'er the mead - ows, past the mills;



As it soft - ly scuds a - long, Hear the burst of hap - py song.  
 Jin - gle, jin - gle, mid the storm, Fun and frolic keep us warm.  
 Now 'tis slow and now 'tis fast; Win - ter will not al - ways last.



1

2

## THE DAISY

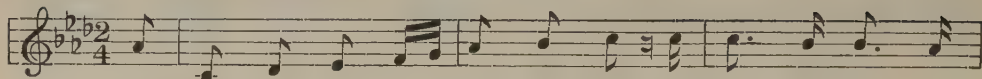
JAMES MONTGOMERY

1. There is a flow'r, a lit - tle flow'r, With sil-ver crest and gold-en
2. It smiles up - on the lap of May, To sul-try Au - gust spreads its
3. 'Tis Flo-ra's page,—in ev - 'ry place, In ev - 'ry sea - son, fresh and
4. On waste and wood-land, rock and plain, Its hum-ble buds un-heed-ed

eye, That wel-comes ev - 'ry chang-ing hour, And weathers ev - 'ry sky.  
 charm, Lights pale Oc-to - ber on his way, And twines De-cem-ber's arm.  
 fair; It o - pens with per - en-nial grace, And blos-soms ev - 'ry-where.  
 rise; The rose has but a sum-mer reign; The dai-sy nev - er dies.

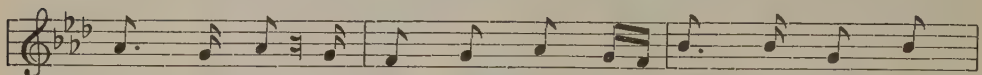
## A VISION

HENRY WADSWORTH LONGFELLOW



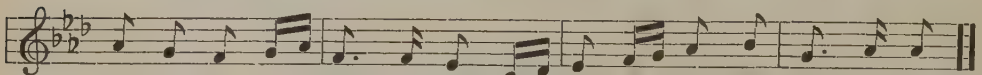
1. I hear the wind a - mong the trees, It plays ce - les - tial

2. And o - ver me un - rolls on high The splen - did scen - ery



sym - pho - nies; I see the branch - es down - ward bent, Like

of the sky, Where thro' a sap - phire sea the sun Sails



keys of some great in - strument, Like keys of some great in - strument.

like a gold - en gal - le - on, Sails like a gold - en gal - le - on.

## THE SEASONS

H. W. DULCKEN, Tr.



1. Birds are in the wood - land, buds are on the tree,

2. Fruits are ripe in Au - tumn, leaves are sere and red;



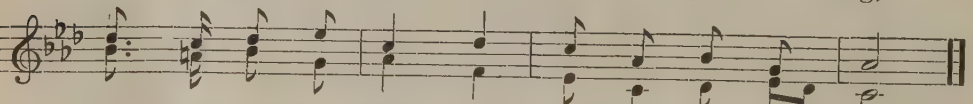
Mer - ry Spring is com - ing— ope the pane and see.

While we glean the corn - field, thank - ing God for bread.



Then come sport - ive breez - es, fields with flow'rs are gay,

Then, at hap - py Christ - mas, mer - ri - ly we sing,



In the woods we're sing - ing through the Sum - mer day.

Thank - ful for the bless - ings all the sea - sons bring.

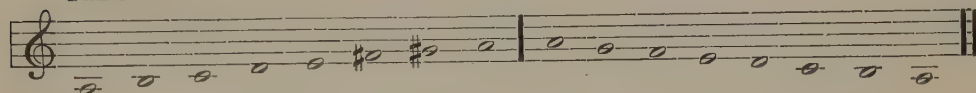
## FOURTH SECTION

Study of the Minor Keys, in connection with their Relative Major Keys

### THE PRIMITIVE SCALE OF A MINOR



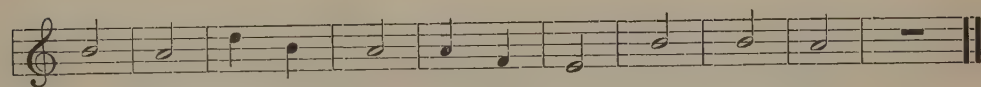
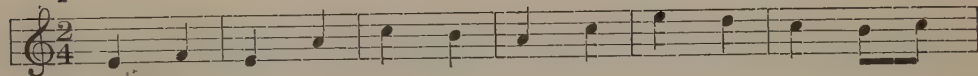
### THE MELODIC SCALE OF A MINOR



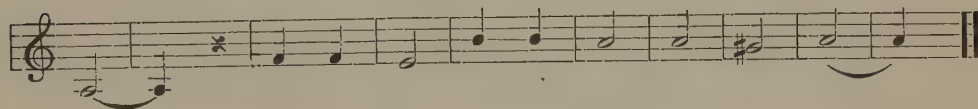
### THE HARMONIC SCALE OF A MINOR



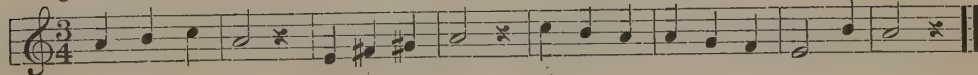
1



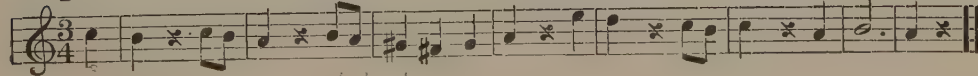
2



3



4

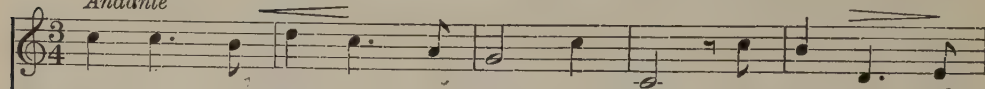


# THE DANCING WAVES

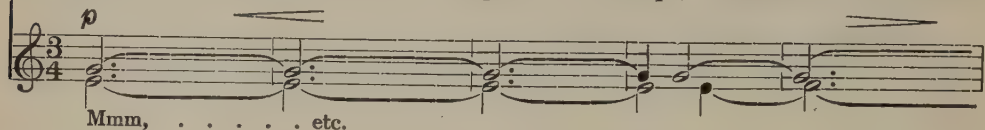
WITH TWO-PART HUMMING ACCOMPANIMENT

JANE CAMPBELL  
*Andante*

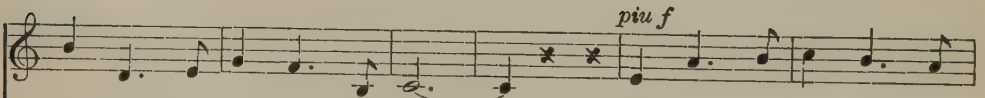
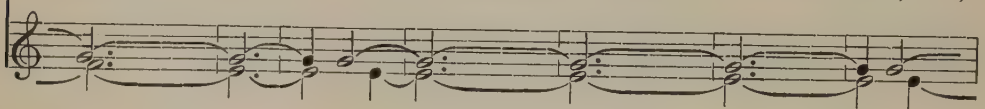
Swedish Folksong



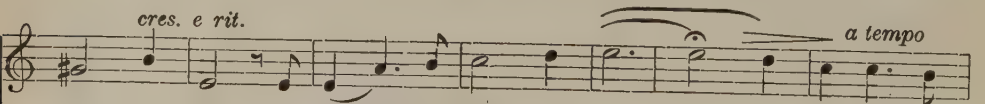
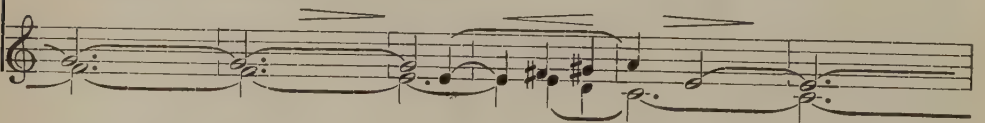
1. Shin - ing and spark - ling we dance a - long, With soft, foam - y  
2. Swift - ly and light - ly we speed the ships, Fresh la - den with



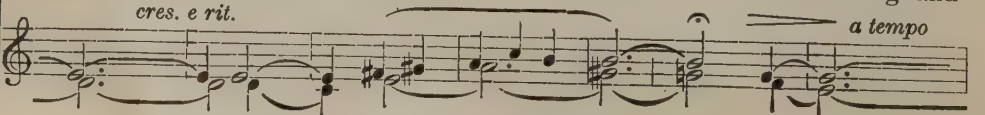
ed - ges up - curled, Sing - ing for - ev - er the same sweet song, We've  
treas - ures, a - way, O - ver the o - cean to dis - tant lands, On,

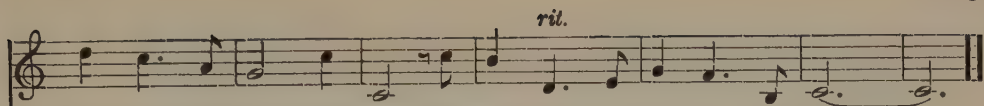


sung from the dawn of the world. . . Danc - ing and sing - ing, thus  
on thro' the foam and the spray; . . Skim - ming a - bove us our



on we go, On, on till the day - light dies, . . . Spark - ling and  
friends we see, The sea - gulls in dash - ing flight, . . . Dart - ing and





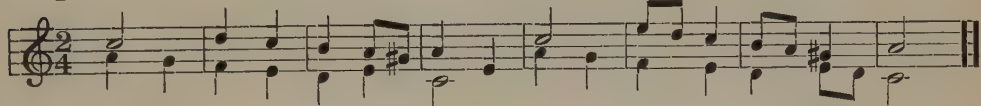
gleam-ing when twi-light stars Shine down on us out of the skies. . .

dip - ping with glanc-ing wings, Like creatures of air and of light. . .

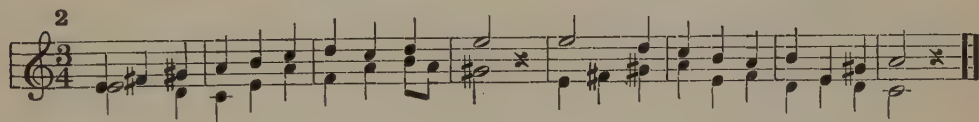


Danc-ing waves!

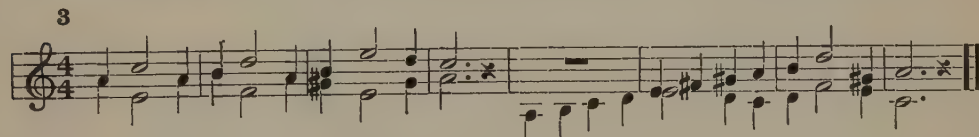
1



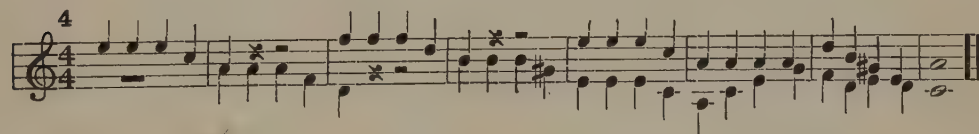
2



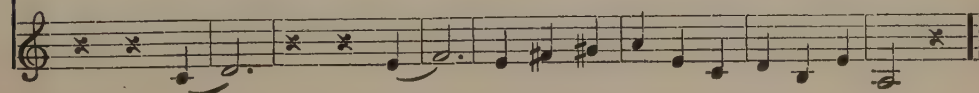
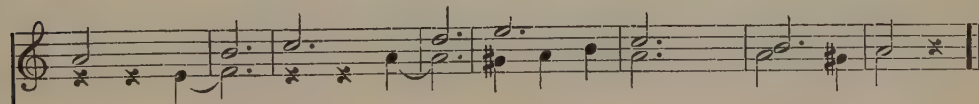
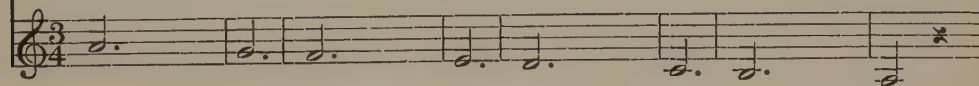
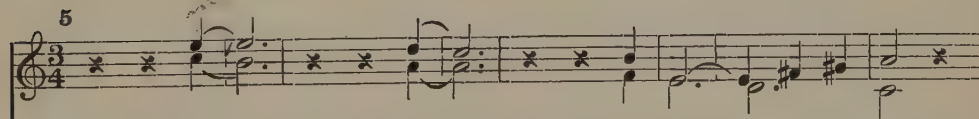
3



4



5

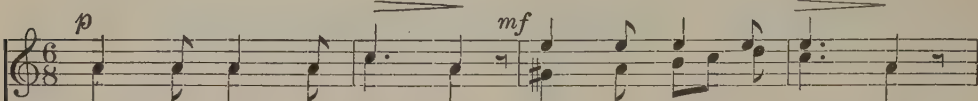




# SPINNING SONG

JEAN BASSETT

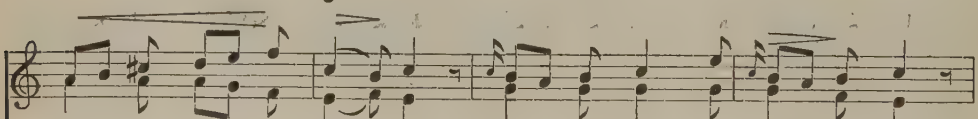
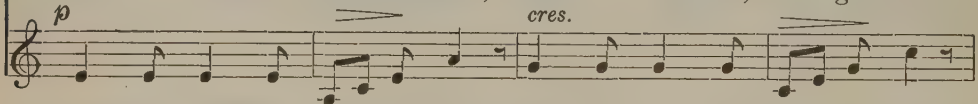
JOSEF HAYDN, Arr.



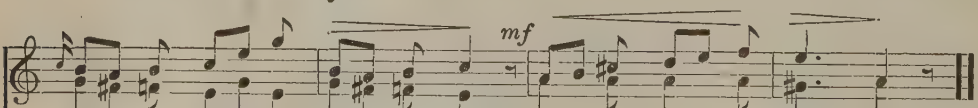
1. Round the wheel is turn - ing, While its song I'm learn - ing;  
2. Day by day we're weav - ing; In life's pat - tern leav - ing



Swift - ly doth it whirl and whirl, While the gold-en flax I twirl.  
Here a thread so smooth and fine, There a crooked, 'tan - gled line.



Smooth the threads I'm wind - ing, While my wheel doth swift-ly race,  
Ev - 'ry day re - peat - ed Thread by thread our lives we spin;



Keep - ing still its bus - y pace, Silk - en skeins I'm bind - ing.  
Good and bad each wov - en in, Till the skein's com - plet - ed.



1

2

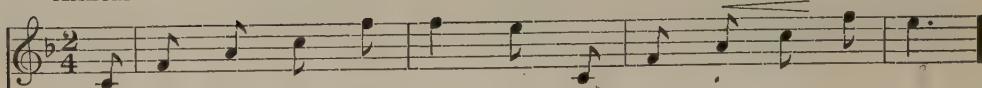
3

4

## THE OLD YEAR AND THE NEW

AMHURST

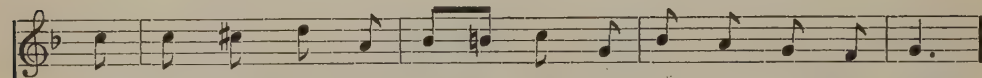
R. SCHUMANN



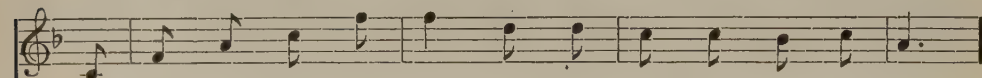
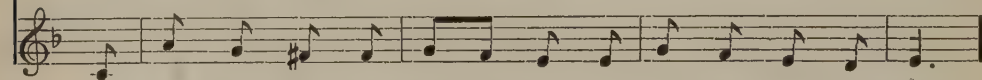
1. The year is past and o - ver, Its hours have died a - way,
2. The trees have lost their fo - liage; The flow - ers hide their heads;
3. But still we'll love the Old Year, While round the New we throng;



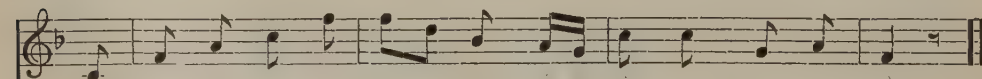
But we will greet the New Year With our most joy - ous lay;  
 The birds and beasts are sleep - ing In soft and win - try beds.  
 The Old was once a New Year, We hailed it with a song.



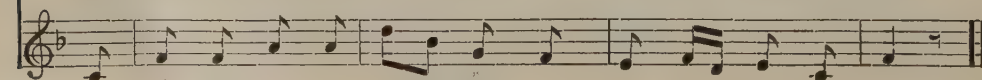
O New Year, we will greet thee With our tri - um-phant praise!



But still we love the Old Year, To both our songs we'll raise,



But still we love the Old Year, To both our songs we'll raise.



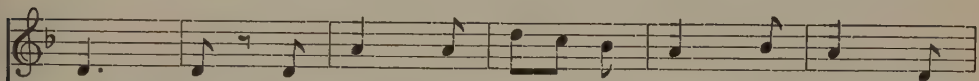
## THE PROPER WAY

E. V. LUCAS

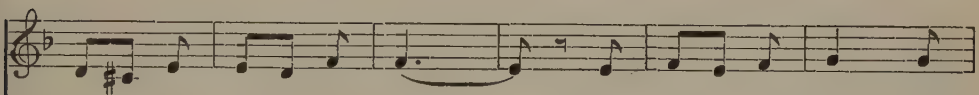
A. E. M. GRÉTRY



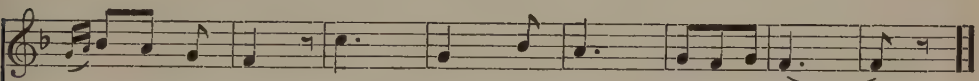
1. Po - ta - toes on the ta - ble To eat with oth - er  
 2. But if you wish to taste them As Na - ture meant you



things, . Po - ta - toes with their jack - ets off May  
 should, . Why, cook them at a rub - bish fire, And



do for dukes and kings; . . Po - ta - toes with their  
 eat them in a wood; . . Why, cook them at a

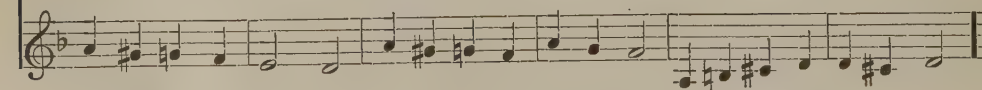
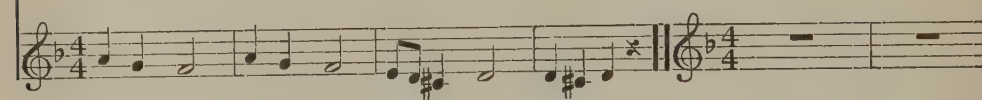
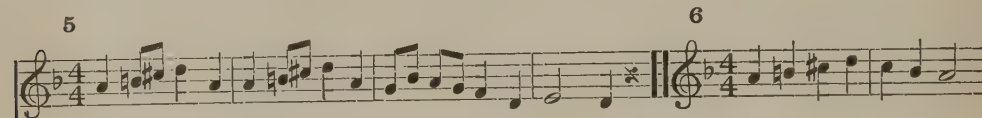
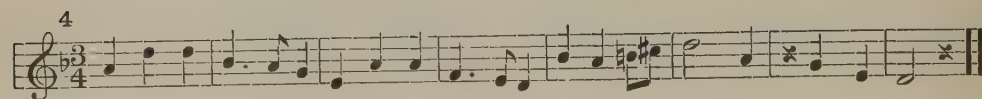
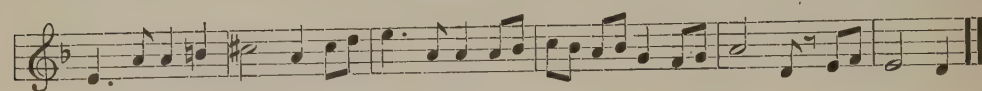
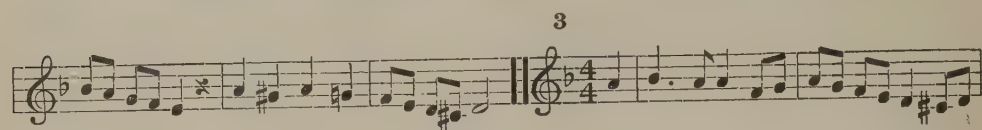
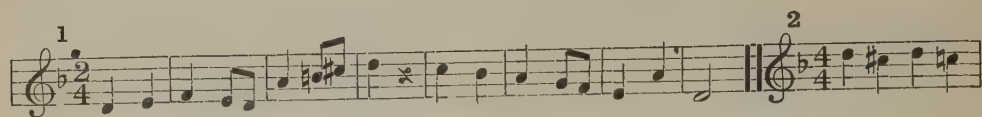
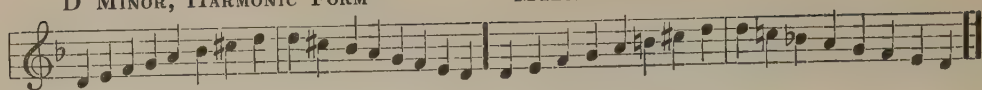


jack - ets off May do for dukes and kings. .  
 rub - bish fire, And eat them in a wood. .



## D MINOR, HARMONIC FORM

## MELODIC FORM



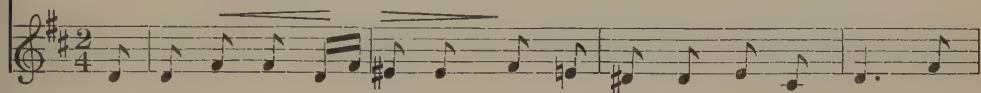
## THE PRAIRIE

JOHN HAY  
*Allegretto*

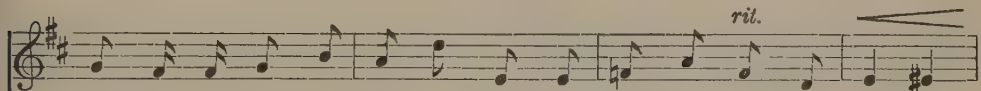
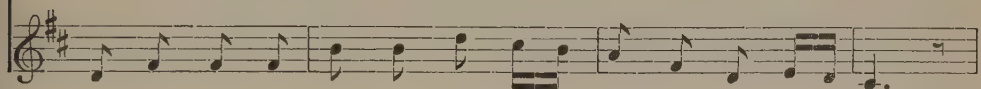
ADOLF WEIDIG



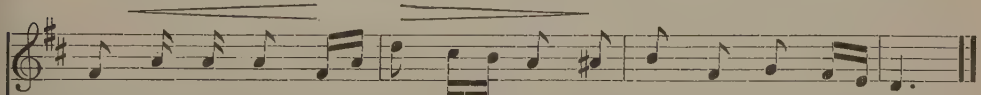
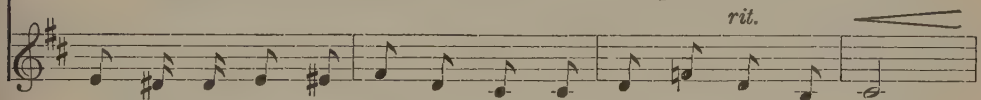
1. The skies are blue a - bove my head, The prai-rie, green be - low, And  
 2. In ver-durous tu-mult far a - way The prai-rie bil - lows gleam, Up -  
 3. Far in the east like low - hung clouds The wav-ing wood-lands lie; Far



flick-'ring o'er the tuft - ed grass The shift - ing shad-ows go.  
 on their crests in bless - ing rests The noon-tide's gra-cious beam.  
 in the west the glow-ing plain Melts warm - ly in the sky.



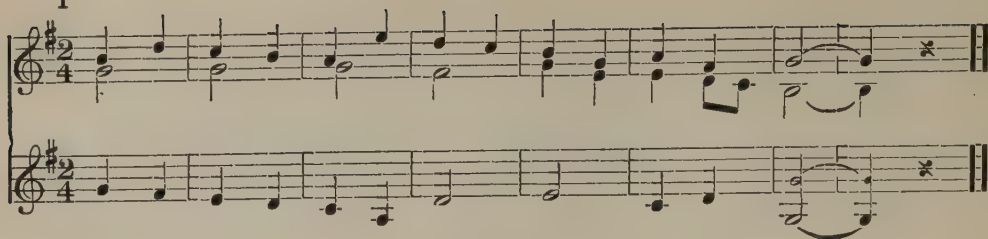
Vague sail - ing, where the feath-'ry clouds Fleck white the tran-quil skies,  
 Low quiv-'ring va-pors steam-ing dim The lev - el splen-dors break,  
 No ac-cent wounds the rev-'rent air, No foot-print dints the sod,—



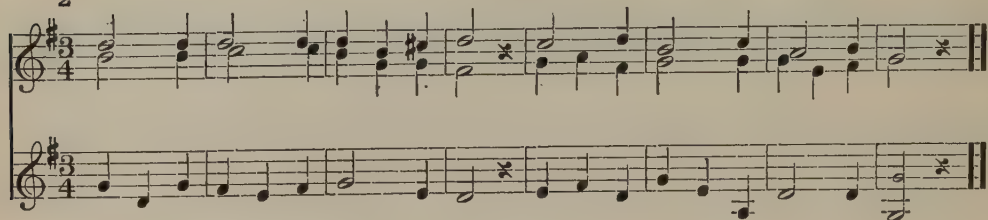
Black jave-lins dart - ing where a - loft The whirr-ing pheas-ant flies.  
 Where lan-guid lil - ies deck the rim Of some land - cir - cled lake.  
 Lone in the light the prai-rie lies, Rapt in a dream of God.



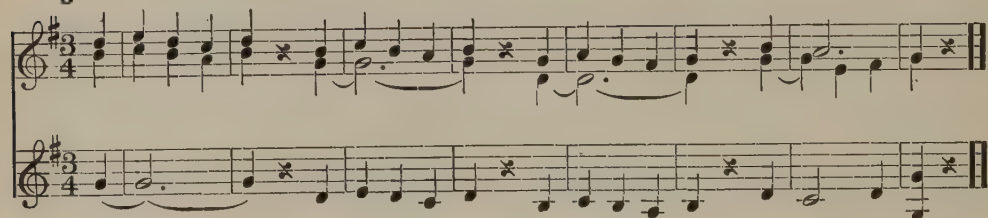
1



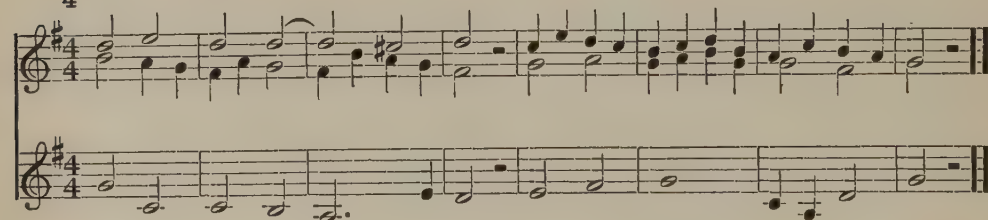
2



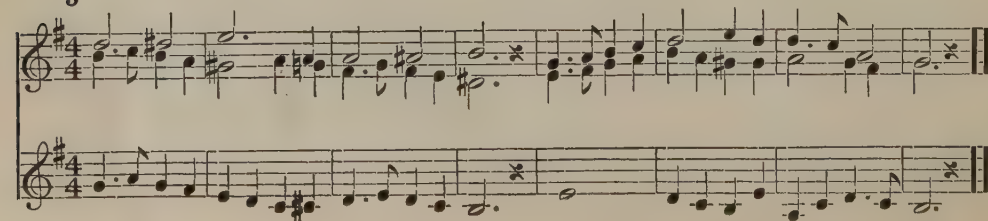
3



4



5

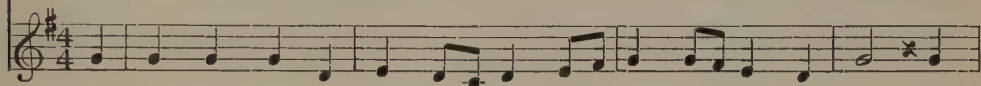


## COMMON THINGS

HAWKESWORTH



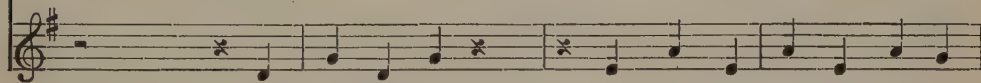
1. The sun - shine is a glo - rious thing That comes a - like to all; It  
 2. The dew - drops on the sum - mer morn Lie spark - ling on the grass; The



lights the peas - ant's low - ly cot, The no - ble's paint - ed hall. A  
 vil - lage chil - dren brush them off As thro' the fields they pass. There



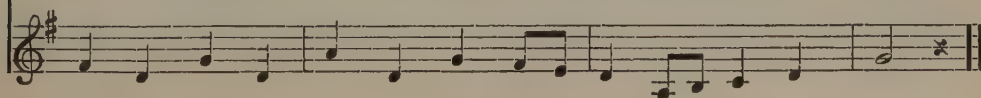
gen - tle thing . . . It thro' the win - dow gleams Up -  
 are no gems . . . More beau - ti - ful than they, And



the moon - light is, It thro' the win - dow gleams  
 in mon - archs' crowns More beau - ti - ful than they,



on the snow - y pil - low, where The hap - py in - fant dreams.  
 yet we scarce - ly no - tice them, But tread them off in play.

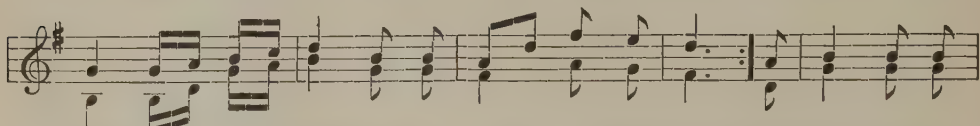


## HUNTERS' CHORUS

C. M. VON WEBER

*Molto vivace*

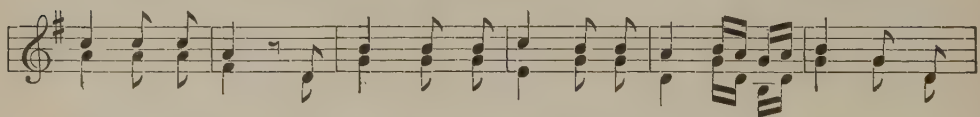
1. { What joy in the wide world with hunts-man's is vy - ing? For  
'Mid clang - ing of horns in the green-wood a - fly - ing, Thro'
2. { O, well knows the hun - ter his path - way to light - en, When  
The grim, hun - gry wolf, and the wild boar to fright - en, As



whom does life's beak - er so rich - ly o'er - flow? 'Tis prince-ly en -  
pond and thro' thick-et a - chas - ing the roe. }  
night's cool - ing shad - ows fall dark in the wood; }  
through the green corn-fields he prowls for his food. }



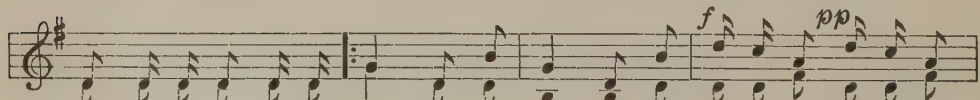
joy - ment, 'Tis man - ly em - ploy - ment, It brac - es the limbs, and it



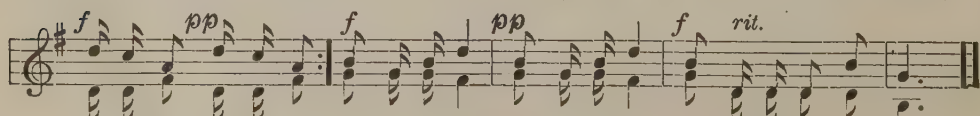
spic - es the meal: When rocks hanging o'er us Re - ech - o our cho - rus, How



rings thro' the for - est, the deep, mer - ry peal, Tra la la, tra la la, tra la



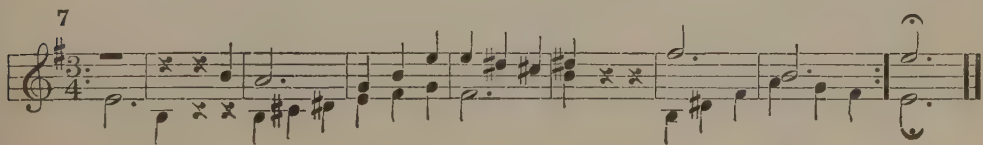
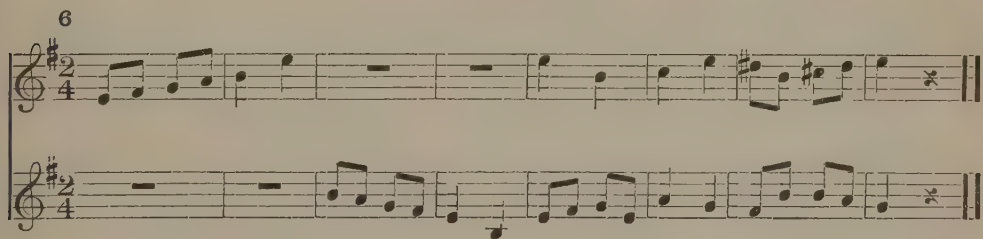
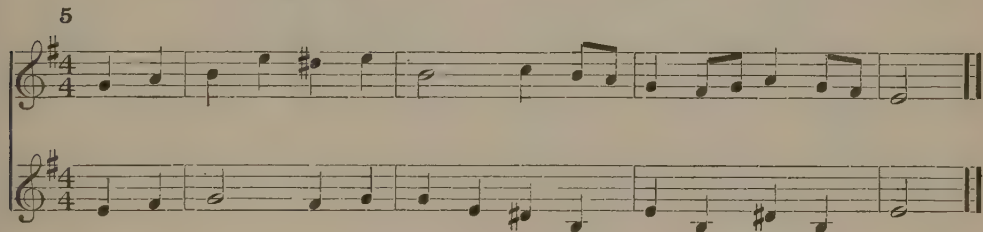
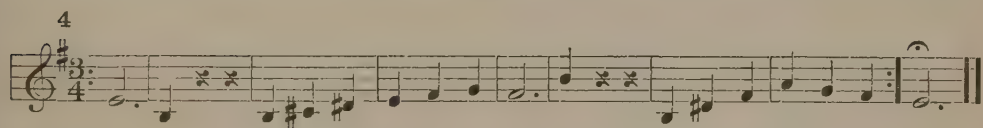
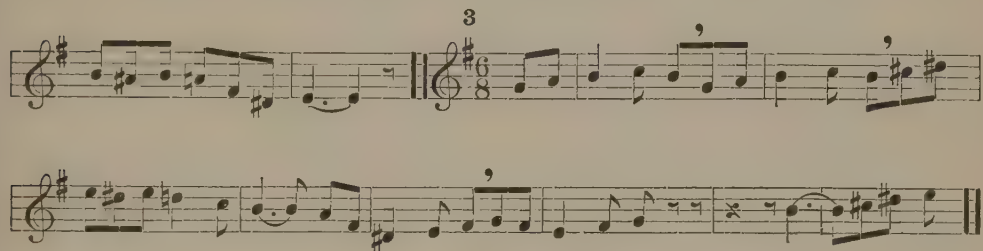
la, tra la la, tra la la, la la la, la la, tra la la, tra la la,



tra la la, tra la la, tra la la la, tra la la la, tra la la la la la!

## E MINOR, HARMONIC FORM

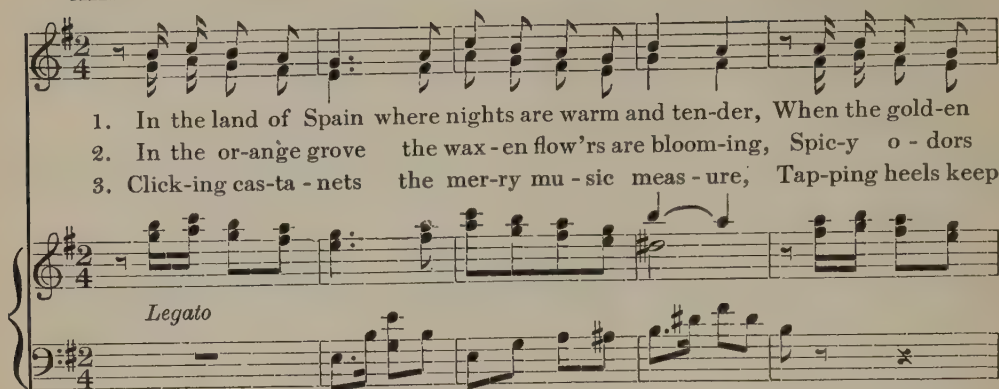
## MELODIC FORM



## SPANISH DANCE

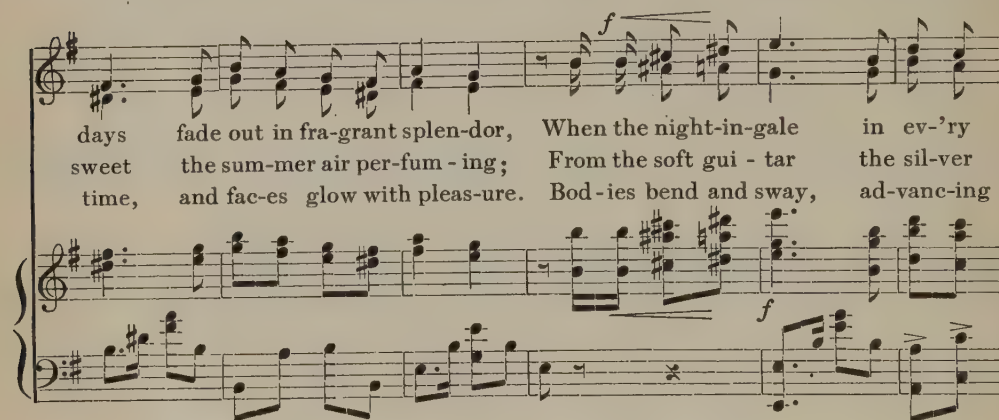
ABBIE FARWELL BROWN

Porto Rican Song



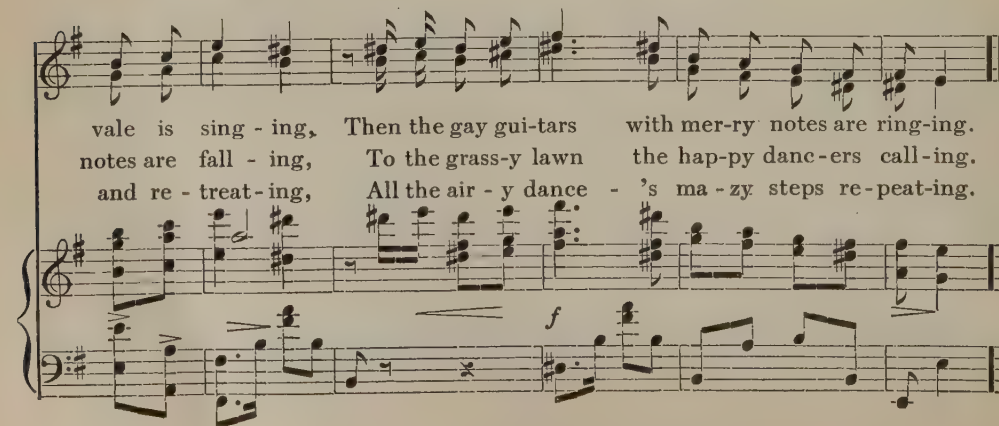
1. In the land of Spain where nights are warm and ten-der, When the gold-en  
2. In the or-ange grove the wax-en flow'rs are bloom-ing, Spic-y o - dors  
3. Click-ing cas-ta - nets the mer-ry mu - sic meas - ure, Tap-ping heels keep

*Legato*



days fade out in fra-grant splen-dor, When the night-in-gale in ev-'ry  
sweet the sum-mer air per-fum - ing; From the soft gui - tar the sil-ver  
time, and fac-es glow with pleas-ure. Bod-ies bend and sway, ad-vanc-ing

*f*



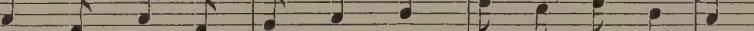
vale is sing - ing, Then the gay gui-tars with mer-ry notes are ring-ing.  
notes are fall - ing, To the grass-y lawn the hap-py danc-ers call-ing.  
and re - treat-ing, All the air - y dance - 's ma - zy steps re-peat-ing.

*f*


## LEAVES AT PLAY

FRANK DEMPSTER SHERMAN

F. MENDELSSOHN



1. Scam - per lit - tle leaves, a - bout, In the au-tumn sun;  
2. When you've run a month or so, Ve - ry tired you'll get;  
3. So run on and have your play, Romp with all your might;



1. Scam - per lit - tle leaves, a - bout, In the au - tumn sun;
2. When you've run a month or so, Ve - ry tired you'll get;
3. So run on and have your play, Romp with all your might;

I can hear the old Wind shout, Laughing, laughing as you run.  
But the same old Wind, I know, Will be laugh-ing, laugh-ing yet.  
Dance a-cross the au-tumn day, While the sun is bright, is bright.

I can hear the old Wind shout, Laughing, laughing as you run.  
But the same old Wind, I know, Will be laugh-ing, laugh-ing yet.  
Dance a-cross the au-tumn day, While the sun is bright, is bright.

## DOWN TO SLEEP

HELEN HUNT JACKSON

E. R. KROEGER

*Allegro moderato*

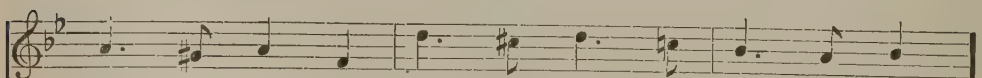
1. No - vem - ber woods are bare and still, No - vem - ber days are  
 2. I nev - er knew be - fore what beds, So sweet to smell, so  
 3. Each day I find new cov - er - lids Tucked in, and more sweet



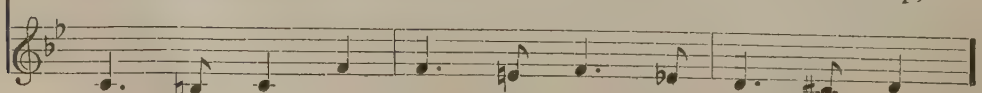
clear and bright; Each noon burns up the morn - ing chill; The  
 soft to touch, The for - est sifts and shapes and spreads; I  
 eyes shut tight; Some-times the view - less moth - er bids Her



morn - ing snow is gone by night; Each day my steps grow  
 nev - er knew be - fore how much Of hu - man sounds there  
 ferns kneel down, full in my sight; I hear their cho - rus



soft, grow light, As through the woods I rev - 'rent creep,  
 is in such Low tones as through the for - est sweep,  
 of "good-night," And half I smile, and half I weep,



*mf* *dim. e rit.* *p*

And watch all things lie down . . . . to sleep.  
 When all wild things lie down . . . . to sleep.  
 And list while they lie down . . . . to sleep.

*mf* *dim. e rit.* *p*

1

## THE KING OF LOVE MY SHEPHERD IS

H. W. BAKER

1. The King of love my Shep-herd is, Whose goodness fail-eth nev - er;  
 2. Where streams of liv- ing wa - ter flow My ransomed soul he lead - eth,  
 3. Per-verse and fool-ish oft I strayed, But yet in love he sought me,

( May be sung in the key of C )

I noth-ing lack if I am his, And he is mine for ev - er.  
 And where the ver-dant pastures grow, With food ce - les-tial feed - eth.  
 And on his shoulder gen - tly laid, And home, re - joicing, brought me.

## SUMMER SPOILS

GEORGE REITER BRILL

EMILE DURAND

*Allegretto scherzando*

1, 2. Let us crawl, Creep, or sprawl Through the crum - bling

(May be sung in the key of A-flat or G.)

gar - den wall. (*Sshh!*) Then we sneak Up the creek, (*Sshh!*) 'Mongst the

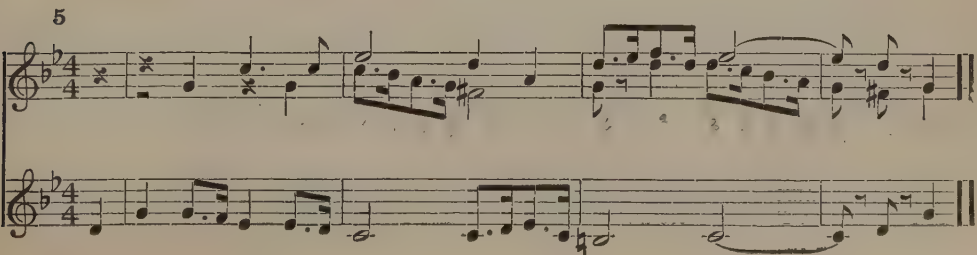
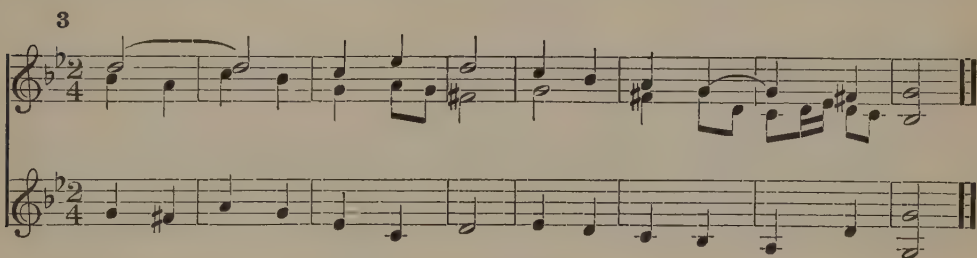
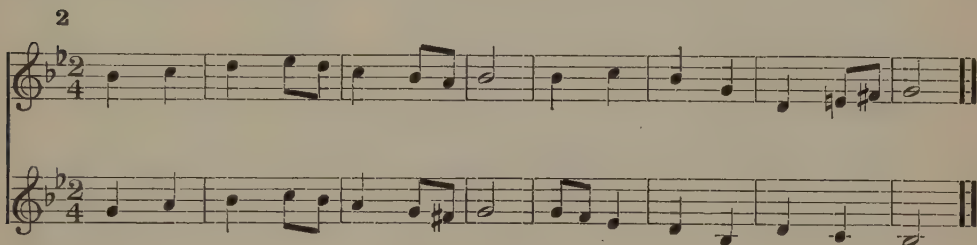
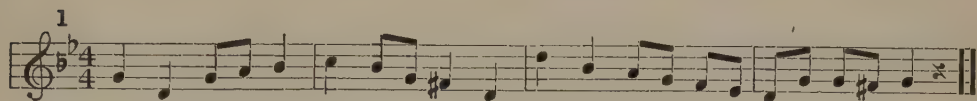
nod - ding lark - spur tall. (*Sshh!*) 1. Hold our breath, Still as death,  
2. Now we turn Through the fern,

In this clump of gold - en glow. Here is gold,  
Back a - gain be - hind the sta - ble; Then with pleas - ure

Rob - ber bold, . Seize and hold the treas - ure, so.  
Put our treas - ure In a vase up - on the ta - ble.

## G MINOR, HARMONIC FORM

## MELODIC FORM



## GIVE PLACE

ADELAIDE A. PROCTER

FRANZ SCHUBERT

1. Star - ry crowns of Heav - en Set in az - ure night!  
 2. Snow-flakes pure and spot - less, Still, O, still re-main,  
 3. Bos-soms, gen - tle bos-soms, Do not with - er yet;

PIANO

p

PIANO

Lin-ger yet a lit-tle Ere you hide your light:  
 Bind-ing drear-y win-ter In your sil-ver chain:  
 Still for you the sun shines, Still the dew's are wet:

Nay; let star - light fade . . a - way,  
 Nay, but melt at once . . and bring  
 Nay, but fade and with - er fast,

Her - ald - ing, her - ald-ing the day;  
 Ra - diant, ra - diant, sun - ny spring!  
 Fruit must come, fruit must come at last!

*rit.*

Star-light, fade a - way, Her-ald - ing the day!  
 Melt at once and bring Radiant sun-ny spring!  
 Fade and with-er fast, Fruit must come at last!

*rit.*

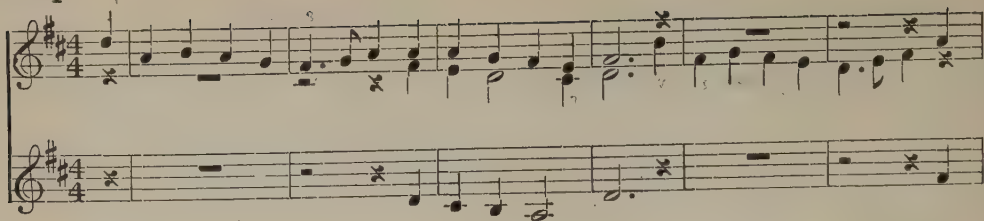
*a tempo*

1

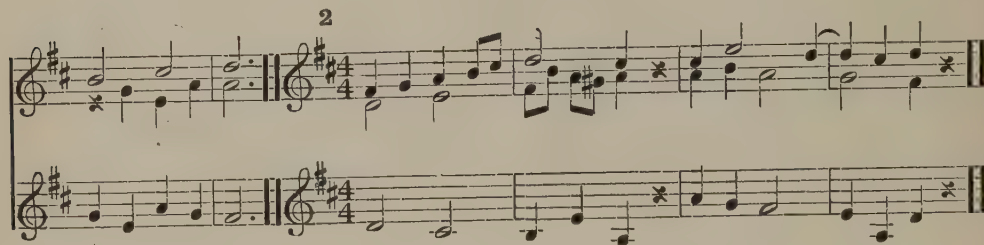
2

3

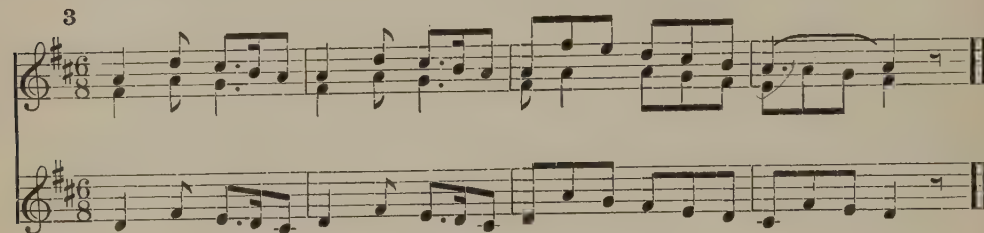
1



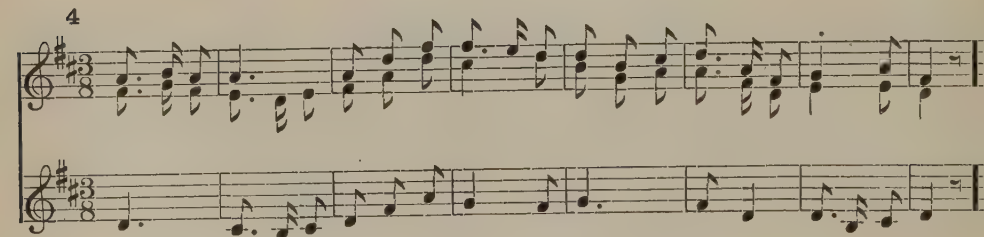
2



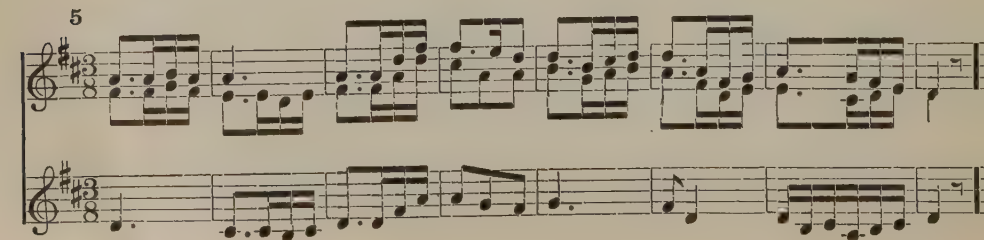
3



4

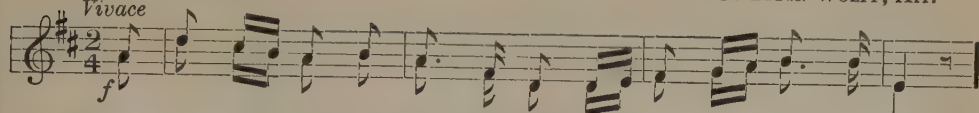


5

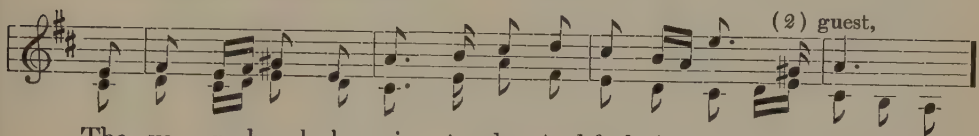


DORA READ GOODALE

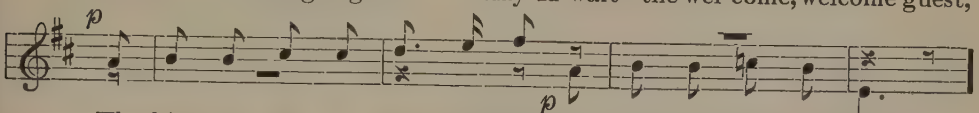
G. TYSON-WOLFF, ARR.

*Vivace*

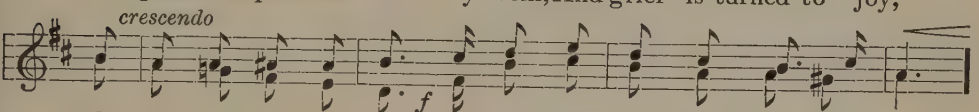
1. There's mag-ic in the air to-day, There's prom-ise in the sun;  
 2. The swal-low comes from far a-way To seek her sum - mer nest,



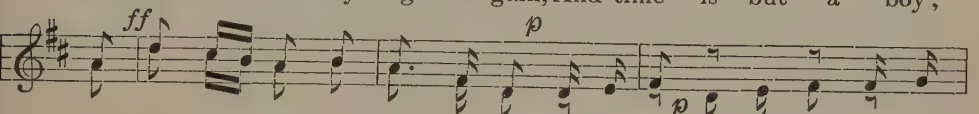
The ve - ry brooks be - gin to play And frolic as they run, they run.  
 Whose nar - row hang-ing walls of clay A-wait the wel-come, welcome guest,



The hive is all a - stir with bees, The slen - der wil - lows shine;  
 O, pleas-ure pricks in ev - 'ry vein, And grief is turned to joy,



The sap is mount-ing in the trees And swell - ing in the vine;  
 For earth her - self is young a - gain, And time is but a boy;

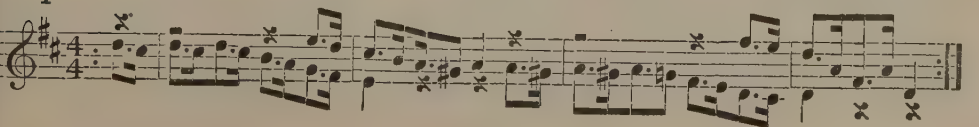


The sap is mount-ing in the trees, in the trees, in the trees, in the  
 For earth her - self is young a - gain, young a - gain, young a - gain, young a -



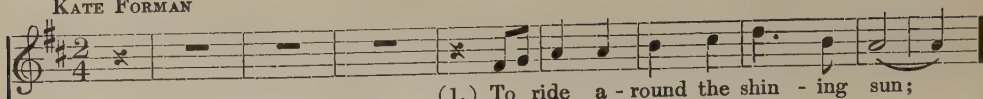
trees, in the trees, And swell - ing in the vine.  
 gain, young a - gain, And time is but a boy.

1



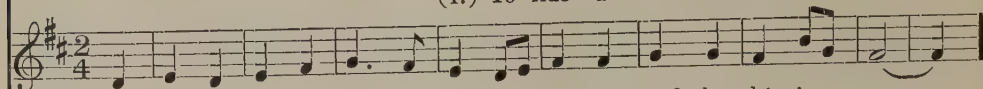
## YOUR BIRTHDAY

KATE FORMAN

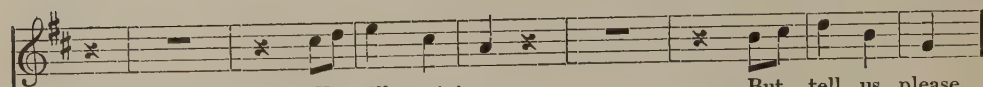


(1.) To ride a-round the shin-ing sun;

1. You've jumped upon the whirling earth, To ride a-round the shin-ing sun;  
 2. We'd like to make a birth-day cake, The jol-ly can-dles would be fun;  
 3. May all your birthdays twinkle by, And grow in brightness ev-'ry one;

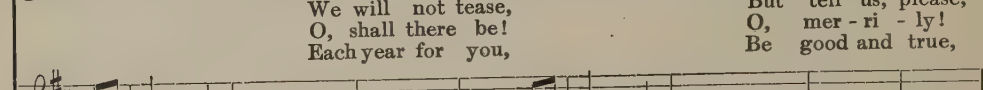


To ride a-round the sun;  
 The can-dles would be fun;  
 In bright-ness ev-'ry one;

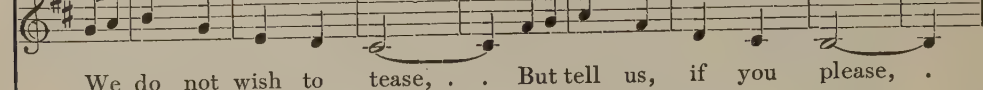



We will not tease,  
 O, shall there be!  
 Each year for you,

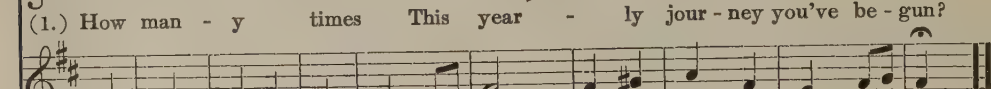
But tell us, please,  
 O, mer-ri-ly!  
 Be good and true,



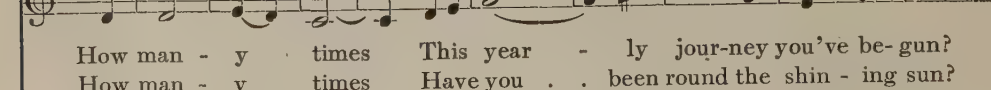
We do not wish to tease, . . . But tell us, if you please, .  
 How man-y shall there be . . . To twin-kle mer-ri-ly? . .  
 And each glad year for you . . . Be wise and good and true, . .

(1.) How man-y times This year-ly jour-ney you've be-gun?



How man-y times This year-ly jour-ney you've be-gun?  
 How man-y times Have you . . . been round the shin-ing sun?  
 While all the time You ride . . . a-round the shin-ing sun.



## B MINOR, HARMONIC FORM

## B MINOR, MELODIC FORM

1

2

3

4

5

The musical score is written for B minor, showing both harmonic and melodic forms. It is organized into five systems, each containing a treble and bass staff. The key signature is B minor (two sharps). The time signatures vary: 3/8 for the first system, 6/8 for the second, and 2/4 for the third, fourth, and fifth systems. The notation includes various musical symbols such as notes, rests, accidentals, and bar lines.

## EGYPT

HENRY WADSWORTH LONGFELLOW

E. R. KROEGER

*Allegretto*

1. Still thro' E-gypt's des-ert plac-es, Flows the lord-ly  
 2. Still the pyr-a-mids im-pe-rious Pierce the cloud-less

Nile, . . . From its banks the great stone fac-es Gaze with pa-tient  
 skies, . . . And the sphinx stares with mys-te-rious Sol-emn,ston-y

smile. . . eyes. Ah! . . . ah! . . .

. . . ah! . . . ah! . . . ah! . . .

# FIFTH SECTION

The Triplet, and Nine-Eight and Twelve-Eight Measure

The musical score consists of eight staves, each beginning with a measure number. The notation includes treble clefs, various time signatures (2/4, 3/4, 4/4, 2/2, 3/2, 2/3), and numerous triplet markings (indicated by a '3' over a bracketed group of notes). Some measures contain a double bar line with a repeat sign (two dots) or a double bar line with a repeat sign and a fermata. The key signature changes from C major to D major (one sharp) and then to B-flat major (two flats).

1  
2  
3  
4  
5  
6  
7  
8

## THE PILLOW

CLINTON SCOLLARD  
SOLO, OR SEMI-CHORUS

L. A. LUNDH

1. Out of the earth I have made me a pil - low, Smooth'd it and  
 2. Day-time or night-time, noon-time or moon-time, Ev - er there's

FIRST VOICE

SECOND VOICE  
CHORUS (*humming*)

THIRD VOICE

moss'd it and grass'd it well o - ver; Un - der the trem-u-lous  
 some-thing to lure me and hold me; You know the charm there

leaves of the wil - low, Lo, it is there I have made me a pil - low.  
 is in the June-time! Day-time or night-time, noon-time or moon-time.

## THE MORNING STAR

W. W. GILCHRIST

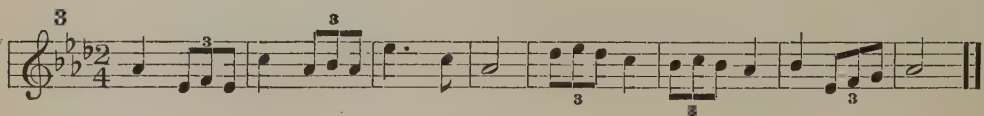
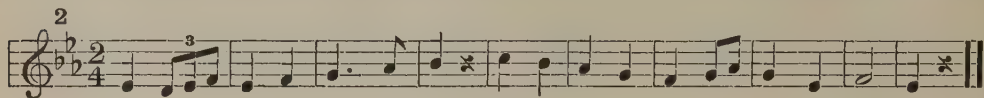
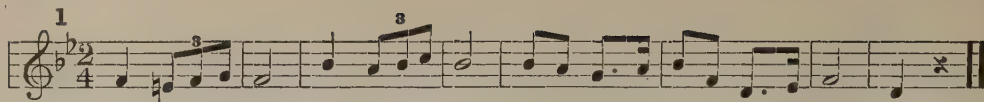
*Allegretto p dolce*

1. Beau - ti - ful, beau-ti - ful Morn-ing Star, . . Star of  
 2. Beau - ti - ful Star, you seem to say, . . "Be-hold the  
 3. Beau - ti - ful, beau-ti - ful Morn-ing Star, . . Star of

*Allegretto**p legato e dolce**Ped.*

hope to the world you are! Yes - ter-day's bur-dens were hard to  
 dawn of an - oth - er day." Beau - ti - ful her - ald, a promise of  
 hope to the world you are! The night . . is pass'd; to the world you

bear, The night brought dark-ness ev-'ry-where.  
 light You give the world ere you take your flight.  
 say, "Be- hold the dawn of a bet - ter (Omit.) day."



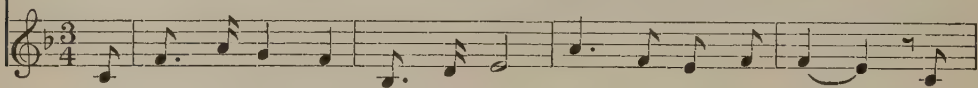
## A-HUNTING WE WILL GO

HENRY FIELDING

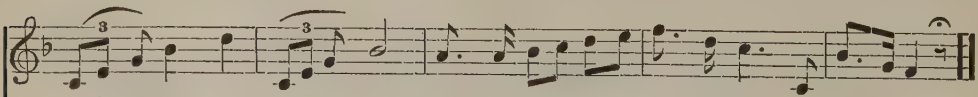
R. SCHUMANN



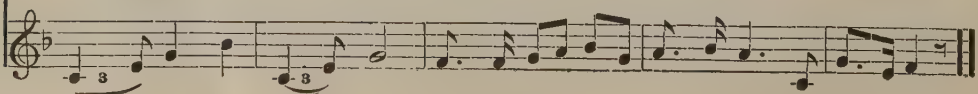
1. The dusk - y night rides down the sky, Ush - 'ring in the morn; The
2. Fond ech - o seems to like the sport, Join the jo - vial cry; The
3. Ye jo - vial hun - ters in the morn, Mount then for the chase; Rise

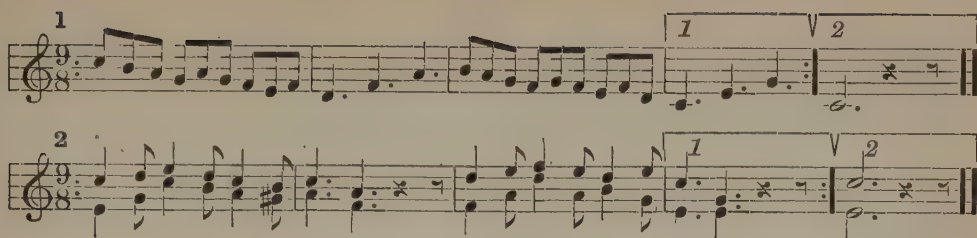


hounds all join in glo - rious cry, The hunts - man winds his horn,  
woods, the hills, the sound re - tort, And mu - sic fills the sky,  
at the sound - ing of the horn, And health with sport em - brace,



When a-hunt-ing we do go, when a - hunt-ing we do go, a - hunt-ing.





## THE BOAT RACE

JULIA W. BINGHAM

ARTHUR SULLIVAN



1. Out on the spark-ling lake See the slen - der shells their  
2. Cheer for our val - iant crew, Ev - 'ry lad . . is brave and



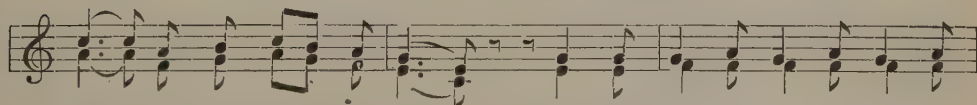
plac - es take—A - lert . is ev - 'ry one! .  
each is true—A gal - lant crew have we! . .



Boom! boom! they hear the start - er's gun. O - ver the line they  
Rah! rah! a ti - ger, three times three! Fast down the lake they



dart . With a flash of oars that thrills each heart!  
speed, Foot by foot they gain—they take the lead!



"Pull!" hear the cox-swain call, . "Take the stroke and pull togeth - er  
First o'er the line are they, And our boys have won the race to -

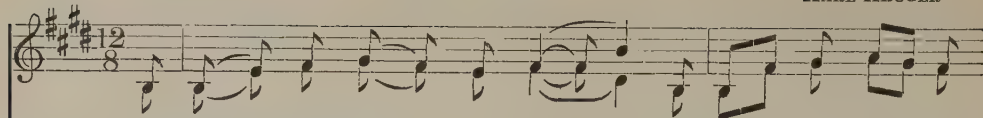


all, Take the stroke and pull to - geth - er all!" . .  
day, And our boys have won the race to - day! . .

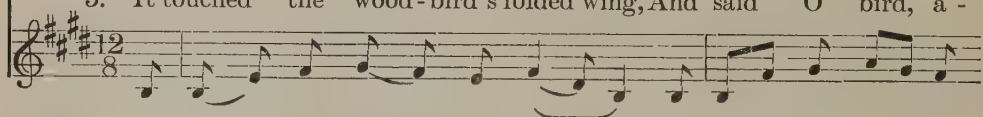
## DAYBREAK

H. W. LONGFELLOW

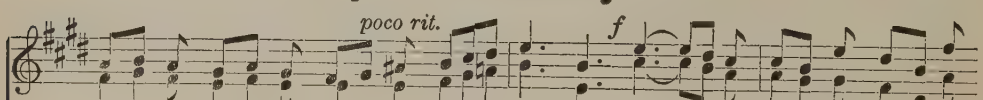
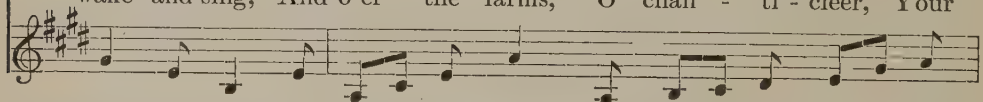
KARL KRÜGER



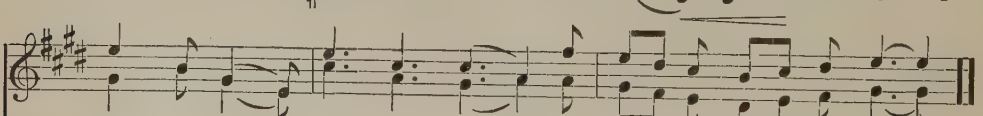
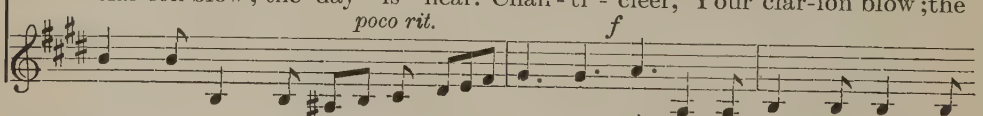
1. A wind came up out of the sea . . And said "O mists make
2. It hur - ried land - ward far a-way, And cried "A - wake! it
3. It touched the wood-bird's folded wing, And said "O bird, a -



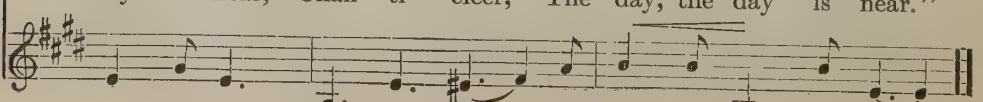
room for me." It hailed the ships, and cried "Sail on, Ye  
is the day." It said un - to the for - est "Shout! Hang  
wake and sing," And o'er the farms, "O chan - ti - cleer, Your



mar - i - ners, the night is gone. Sail on, sail, . Ye mar - i - ners, the  
all your leaf - y ban - ners out. Shout, O shout, Hang all your leaf - y  
clar-ion blow; the day is near. Chan - ti - cleer, Your clar-ion blow; the



night is gone, Sail on, sail, Sail on, the night is gone."  
ban - ners out, Shout, O shout, Hang all your ban - ners out!"  
day is near, Chan - ti - cleer, The day, the day is near."



## SIXTH SECTION

Further Study of Minor Keys, with their Relative and Tonic Major Keys

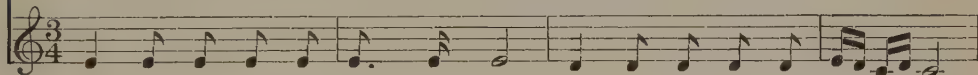
### THE MINUET

JULIA W. BINGHAM

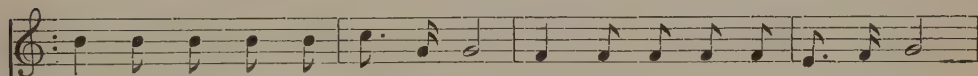
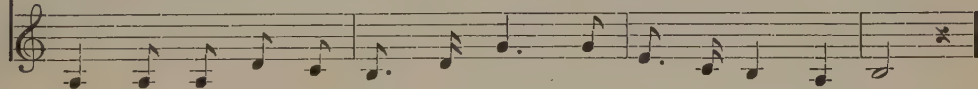
W. A. MOZART



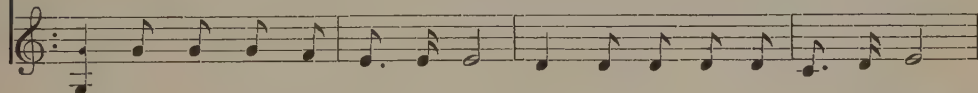
1. In days of hoop, and powdered hair, Those days of formal etiquette,
2. Above his lady's outstretch'd hand Each gallant bends right gracefully;



When men were brave and ladies fair, They danc'd the minuet.  
With gracious mien and manner grand She sweeps a courtesy.



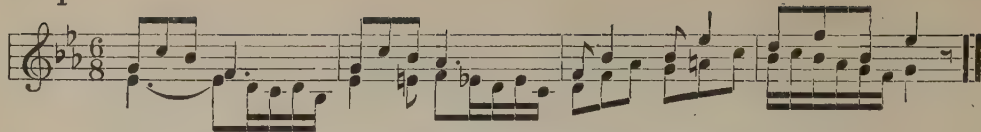
With head erect and pointed toe, With measured paces to and fro,  
The whirl-ing dance of modern days Those lords and ladies would amaze;



*Repeat pp*

With a stately step and bowing low, They danc'd the minuet.  
Yet the minuet we still must praise, For grace and dignity.





## THE LEAVES AND THE WIND

GEORGE COOPER



1. "Come, lit - tle leaves," said the wind one day—"Come o'er the mead-ows with
2. Soon as the leaves heard the wind's loud call, Down they came flut - ter-ing,
3. "Crick - et, good-bye; we've been friends so long! Lit - tle brook, sing us your
4. Danc - ing and whirl-ing the lit - tle leaves went: Win - ter had call'd them and



me and play; Put on your dresses of red and gold—  
 one and all; O'er the brown fields they danced and flew,  
 fare - well song: Say you are sor - ry to see us go;  
 they were con-tent. Soon fast a - sleep in their earth - y beds, The



Sum-mer is gone, and the days grow cold, grow cold."  
 Sing-ing the soft lit - tle songs that they knew, they knew.  
 Ah! you will miss us, right well we know, we know."  
 snow laid a cov - er - let o - ver their heads, their heads.



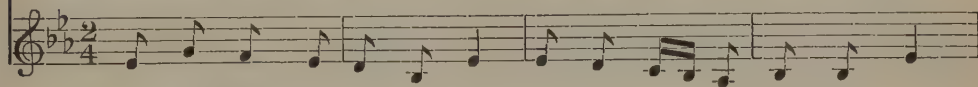
Sum-mer is gone, and the days, . . . the days grow cold.  
 Sing - ing the soft lit - tle songs, . . . the songs that they knew.  
 Ah! you will miss us, right well, . . . right well we know.  
 snow laid a cov - er - let o - - - ver, o - ver their heads.

## THE FORGE

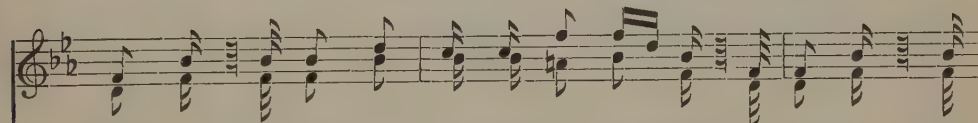
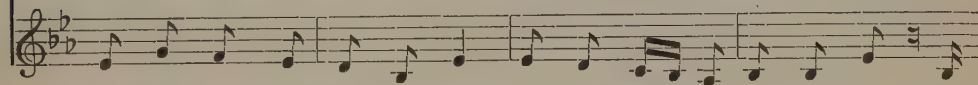
JEAN BASSETT

*Vivace*

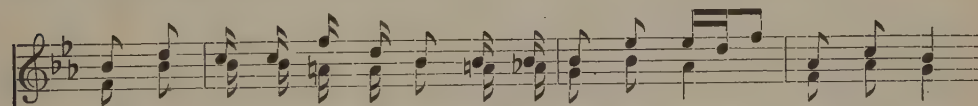
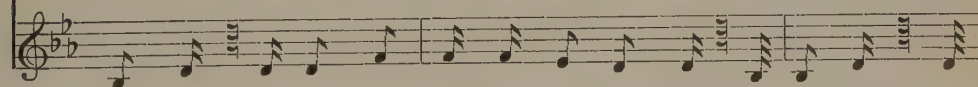
1. Hear the clanging of the forge, Watch the fire so bright-ly glow;  
 2. Hors-es standing in a row, Toss their heads im-pa-tient-ly,



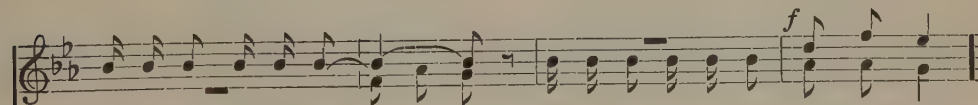
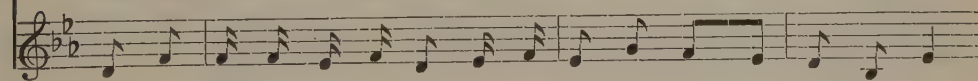
See the smith with mighty arm Strike the steel a ring-ing blow. Ca-  
 While the forge beneath the blow Sings its song right merri-ly.



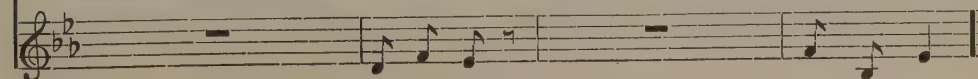
chink-a, ca-chink-a, Hear the forge ring-ing! Ca-chink-a, Ca-



chink-a, That's the song it's singing! So clear and strong is its song,



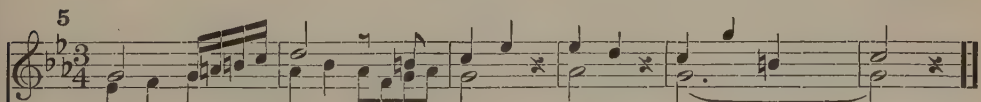
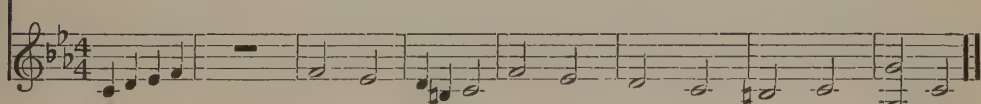
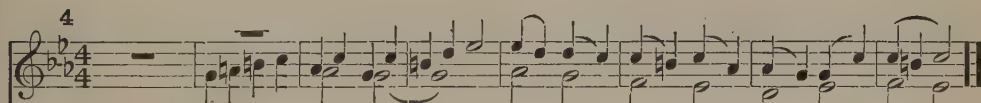
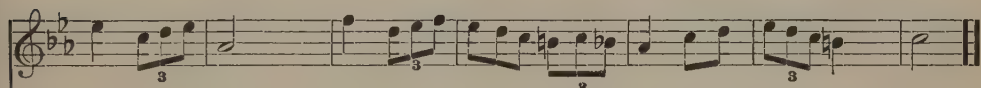
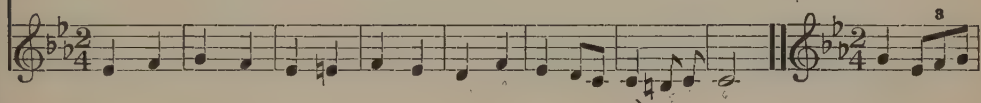
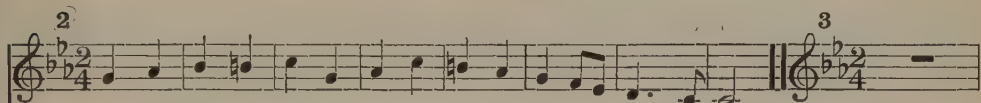
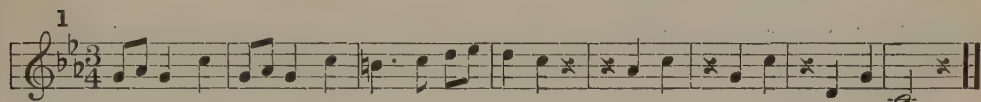
Chinkachink, chinkachink, Clear and strong, Chinkachink, chinkachink, Is its song.





## C MINOR, HARMONIC FORM

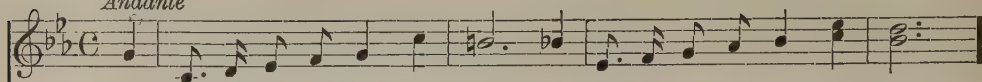
## MELODIC FORM



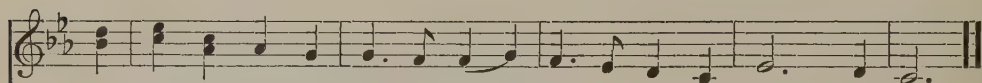
## THE PRINCE OF SLEEP

WALTER RAMAL

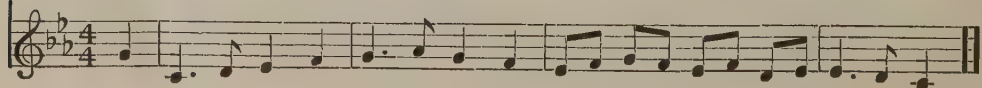
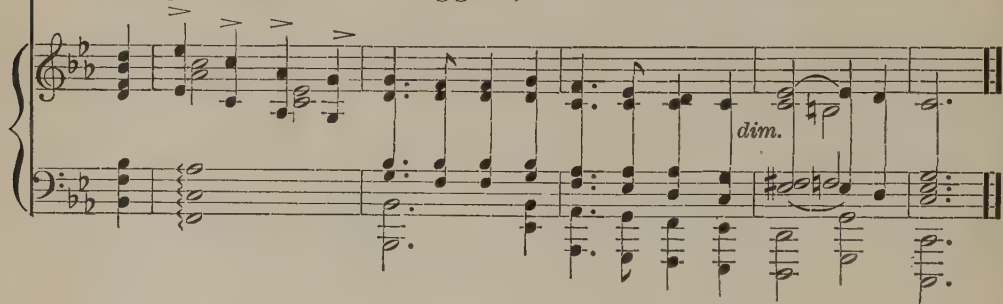
EDVARD GRIEG

*Andante*

1. I met at eve the Prince of Sleep, His was a still and love-ly face,
2. His garb was gray of lav-en-der, A-bout his brows a pop-py wreath
3. His twilight feet no san-dals wore, His eyes shone faint in their own flame;
4. His house is in the mountain ways, A phantom house of mist-y walls,



He wandered through a val-ley steep, Love-ly in a lone-ly place.  
 Burned like dim coals, and ev-'ry-where The air was sweet-er for his breath.  
 Fair moths that gloom'd his steps before Seemed letters of his love-ly name.  
 Whose gold-en flocks at eve-ning graze, And watch the moon with muf-fled calls.



# THE TREASURE-SEEKER

81

N. EARLE

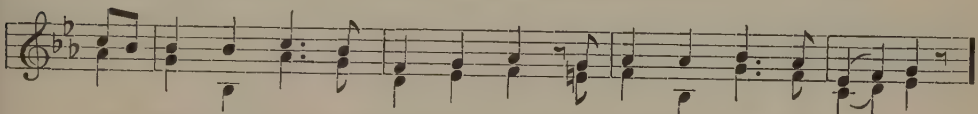
ERNST MELANDER



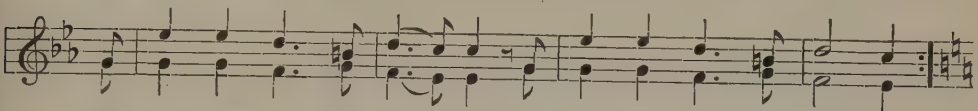
1. They tell the sto - ry of a man Who roam'd the wide world o - ver,  
2. Till, com-ing home, a tired old man, Dis - cour-aged and down-heart-ed,



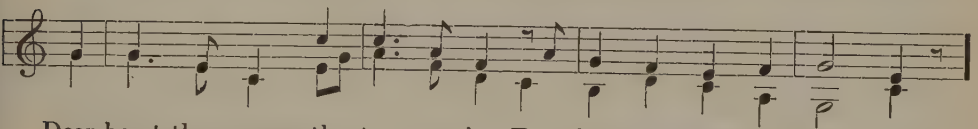
And spent his whole life try - ing To find a four-leaf clo - ver.  
He threw him-self up - on the ground, But quick a - gain up - start - ed;



For this, once found, would bring him peace And hap - pi - ness for - ev - er.  
For there, be - fore his own house-door, And spread the whole field o - ver,



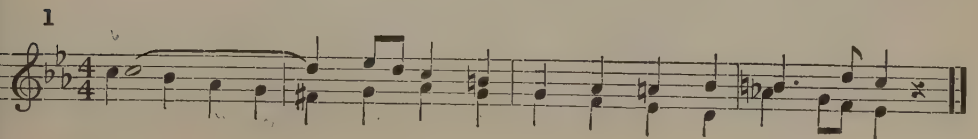
And so he roam'd and sought in vain, He found the treas - ure nev - er.  
Were grow-ing fra - grant bunch-es Of long-sought four - leaf clo - ver.

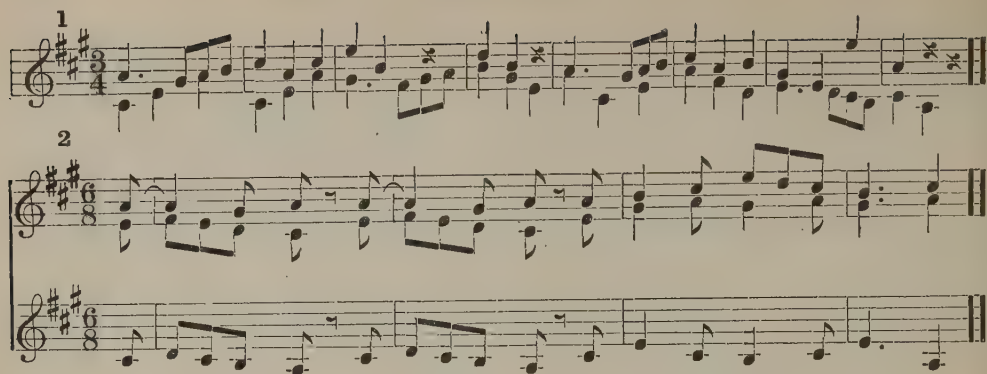


Dear heart, there comes the tru - est joy To those who seek it nev - er;



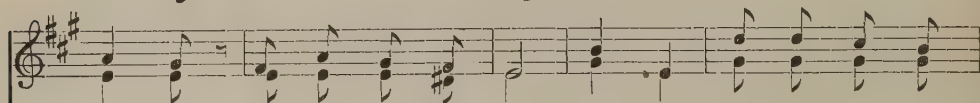
And hap - pi - ness, in du - ty's field, Re - wards the do - er ev - er.



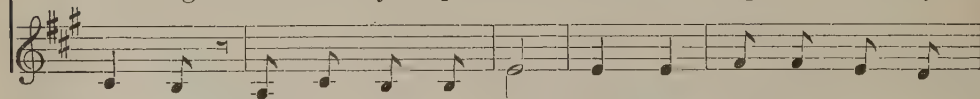


## SUGARING OFF

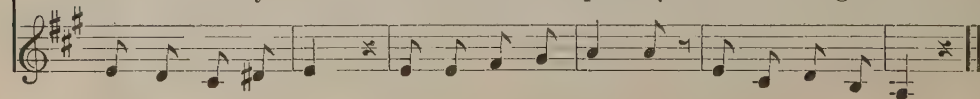
1. Days are warm and sun - ny, Nights are crisp and cold, Sap as sweet as
2. See, the sap is drip - ping From the spouts of tin, Lit - tle lips are
3. Hear the brisk fire burn - ing For the "boiling down," Watch the clear sap

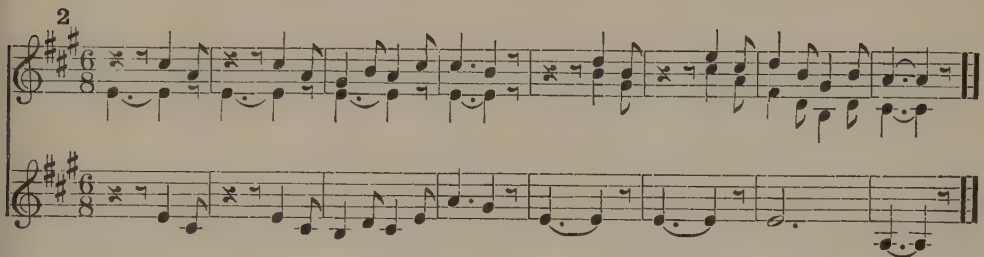
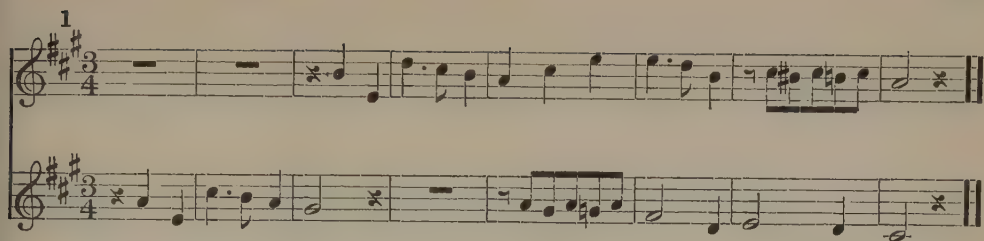


hon - ey, All the ma - ples hold. First - rate sug - ar weath - er,  
 sip - ping Sweet drops, clear and thin. Flakes the air are dim - ming,  
 turn - ing In - to syr - up brown. Bub - bles, big, rise thick - ly



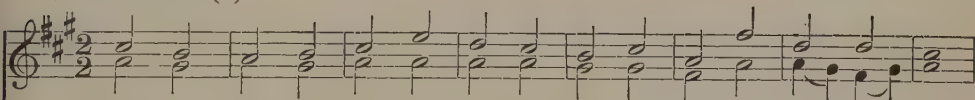
Keen and fresh the breeze; Let's be off to - geth - er To the sug - ar - trees!  
 Gent - ly falls the snow; In - to buck - ets brimming Still the swift drops flow.  
 In - to cream - y froth; When it hard - ens quick - ly, We will "sug - ar off."



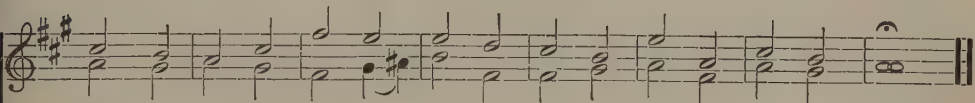
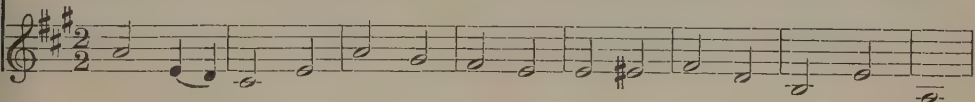


## PRAISE THE LORD

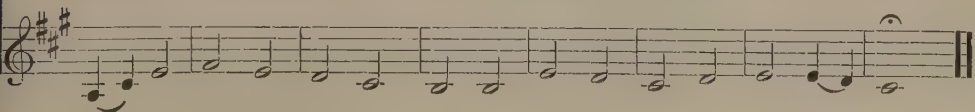
J. KEMPTHORNE (?)



1. Praise the Lord! ye heav'ns, a-dore him! Praise him, an-gels in the heights;
2. Praise the Lord, for he hath spo-ken, Worlds his mighty voice o-beyed;
3. Praise the God of our sal-va-tion; Hosts on high his power pro-claim:

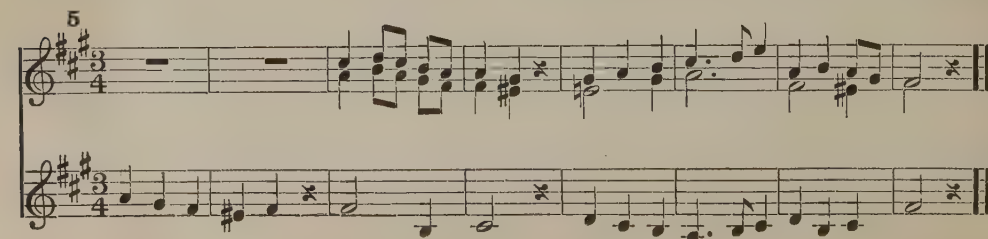
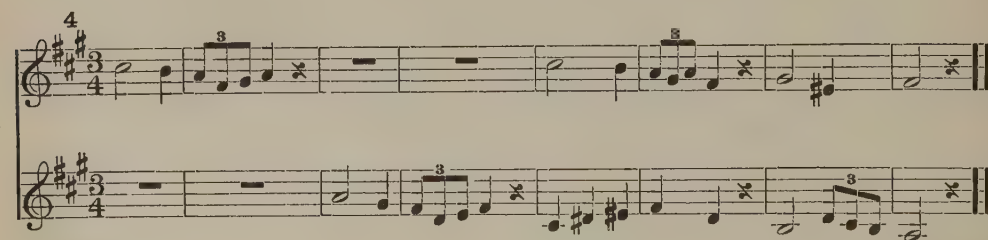
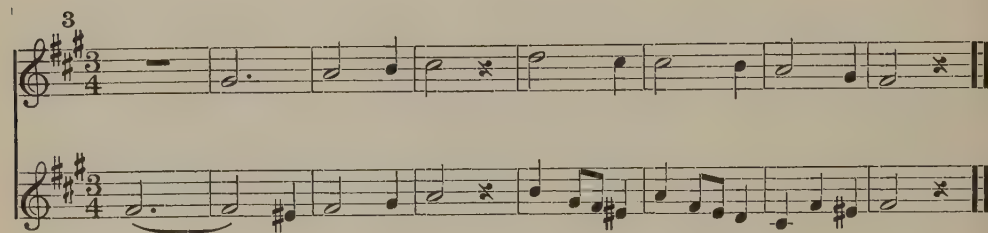
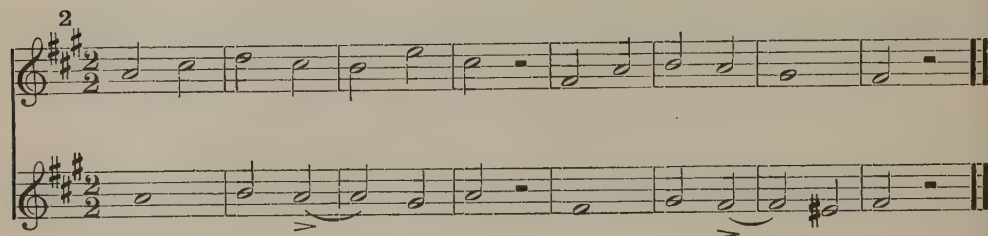
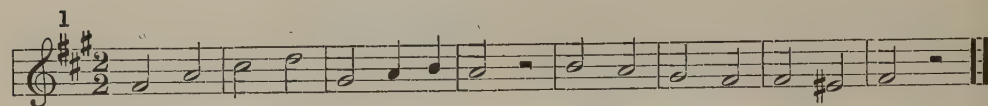
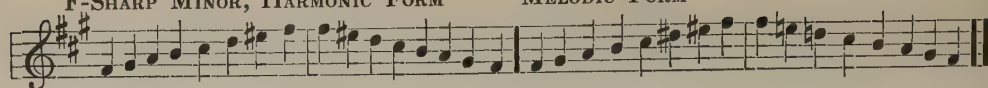


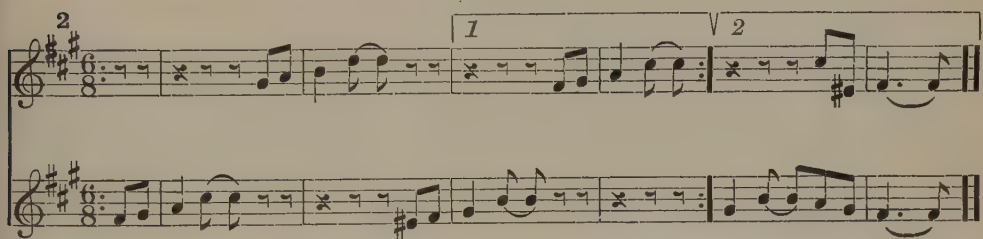
Sun and moon, re-joice be-fore him, Praise him, all ye stars of light.  
 Laws that nev-er can be bro-ken For their guid-ance he hath made.  
 Heaven and earth and all cre-a-tion Praise and mag-ni-fy his name.



## F-SHARP MINOR, HARMONIC FORM

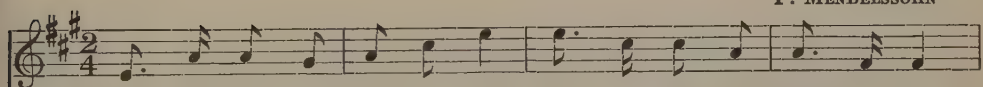
## MELODIC FORM



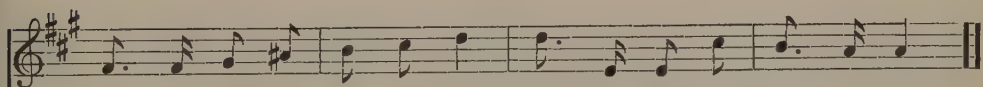
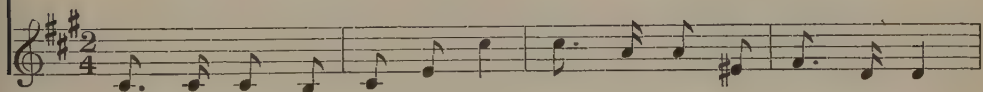


## BOYS WANTED

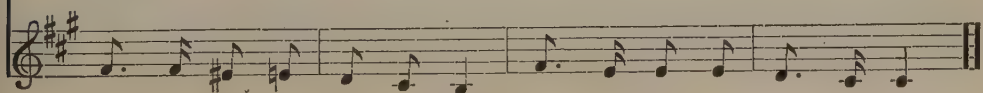
F. MENDELSSOHN



1. Boys of spir - it, boys of will, Boys of mus - cle, brain and pow'r,
2. Not the weak and whin - ing drones That all trou - ble mag - ni - fy—
3. Do what-e'er you have to do With a true and ear - nest zeal.



Fit to cope with an - y - thing—These are want - ed ev - 'ry hour.  
 Not the watchword, "O, I can't," But that oth - er one, "I'll try."  
 Bend your sin - ews to the task—Put your shoulder to the wheel.



## A SPRING LILT

HERMAN DA COSTA

CHARLES GOUNOD

*Allegro*

*mf* Who will come a - roam - ing, Who will come a - roam - ing,

*mf*

*ff* Come with me to - day ? . . . *p leggiero* There's a rip - ple on the  
And the bar - ren woods are

*ff* *p leggiero*

*rit.* riv - er, where the wa - ter is a - gleam ; There's a brown bird  
bloom - ing, and its peo - ple are a - wing ; For o'er hill, o'er

*rit.*

stream. . . . .  
spring. . . . .

sing - ing, sing - ing to its sha - dow in the stream. There's a  
hill and dale they hear the com - ing of the spring. And the

rip - ple on the riv - er, where the wa - ter is a -  
bar - ren woods are bloom - ing, and its peo - ple are a -

gleam; There's a brown bird sing - ing, sing - ing to its  
wing; For o'er hill, o'er hill and dale they hear the

shad - ow in the stream, To its shad - ow in the stream,  
com - ing of the spring, Hear the com - ing of the spring,

To its shad - ow in the stream.  
Hear the (Omit . . . . .) com - ing . . of the spring.

1

System 1, measures 1-2. The music is in 6/8 time with a key signature of three flats (B-flat, E-flat, A-flat). The upper staff features a melody with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with eighth notes and rests.

2

System 2, measures 3-4. The time signature changes to 3/4. The melody in the upper staff continues with eighth and sixteenth notes, and the lower staff accompaniment includes some measures with rests marked with an 'x'.

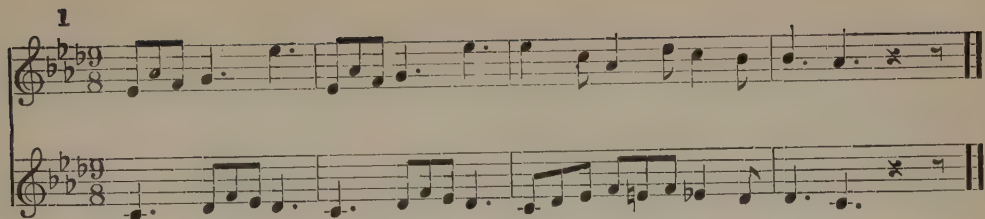
3

System 3, measures 5-6. The time signature changes to 3/8. The melody in the upper staff is more active with sixteenth notes, and the lower staff accompaniment follows with eighth notes and rests.

System 4, measures 7-8. The time signature changes to 3/4. The melody in the upper staff features a mix of eighth and sixteenth notes, and the lower staff accompaniment continues with eighth notes and rests.

4

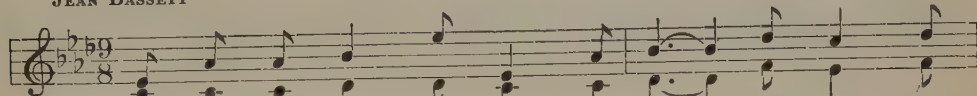
System 5, measures 9-10. The time signature changes to 3/4. The melody in the upper staff includes some measures with rests marked with an 'x', and the lower staff accompaniment concludes the system with eighth notes and rests.



## THE AIR-SHIP

JEAN BASSETT

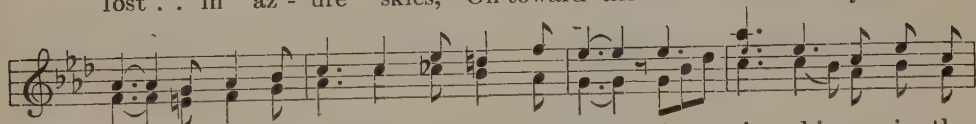
DONALD LACHLAN



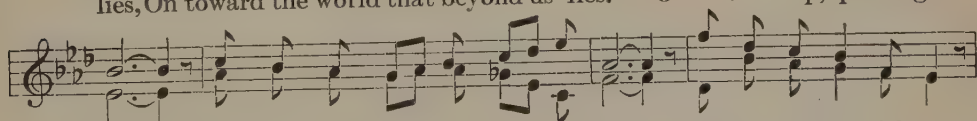
1. Dim in a blue and ra - dant sky, Where fleec - y
2. Swift as the wind it cleaves the air, It darts and
3. High - er and high - er doth it rise, Till it is



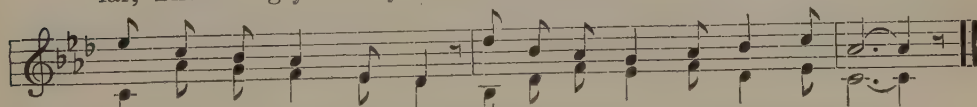
clouds float i - dly by, A cu - rious craft now is sail - ing  
cir - cles here and there, Till ne'er a bird can with it com -  
lost . . in az - ure skies, On toward the world that be - yond us



high, A cu - rious craft now is sail - ing high. O air - ship, up in the  
pare, 'Till ne'er a bird can with it com - pare. O air - ship, hur - ry - ing  
lies, On toward the world that beyond us lies. O air - ship, speeding so



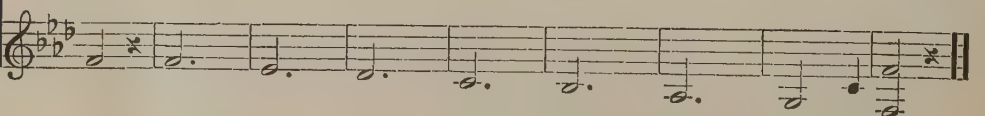
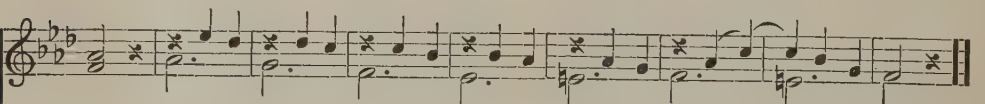
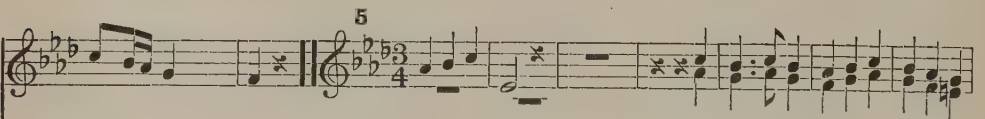
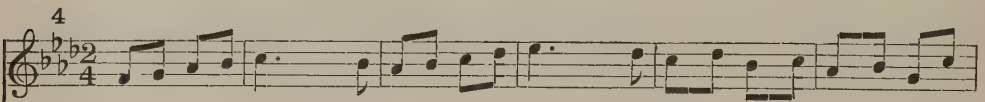
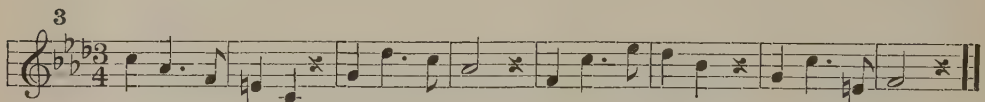
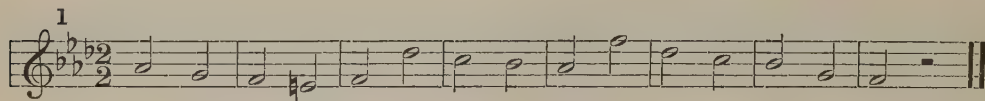
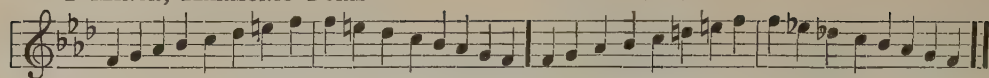
blue, How I would like to sail with you! Take me a - way with you,  
past, How I would like to sail so fast! Take me a - loft with you,  
far, Thread - ing your way 'twixt star and star, Car - ry me up with you,



Take me a - way with you, Take me a - way to fly with you!  
Take me a - loft with you, Take me a - loft to sail so fast!  
Car - ry me up with you, Car - ry me up to yon - der star!

## F-MINOR, HARMONIC FORM

## MELODIC FORM



## CURFEW

HENRY WADSWORTH LONGFELLOW

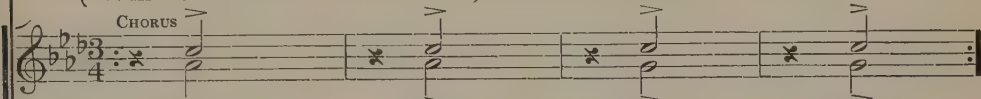
Swedish Folksong

SOLO OR SEMI-CHORUS

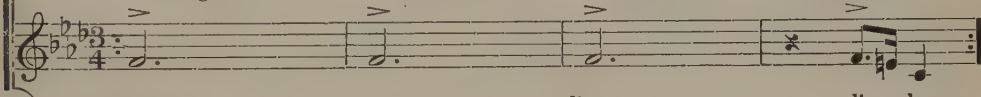


1. { Sol - emn - ly, . . mourn - ful - ly, Deal - ing its dole,  
The Cur - few . . bell is be - gin - ning to toll.
2. { Song sinks in - to si - lence, The sto - ry is told;  
Win - dows are . . dark - ened, The hearth - stone is cold.

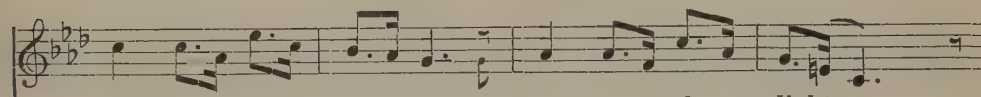
CHORUS



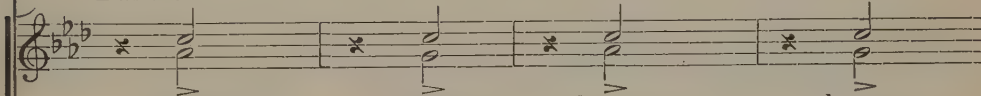
Clang-mm . . . . . clang-mm . . . . . clang-mm . . . . . clang-mm; . . .



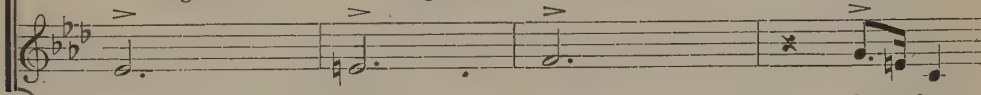
Cling-mm . . . . . cling-mm . . . . . cling-mm . . . . . cling, clang;



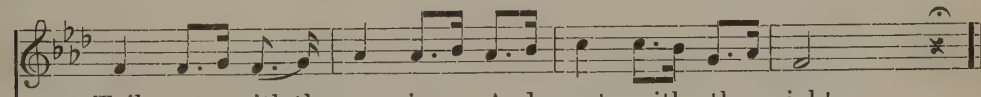
Cov - er the em - bers, Put out the light;  
Dark - er and dark - er The black shad - ows fall;



Clang-mm . . . . . clang-mm . . . . . clang-mm . . . . . clang-mm; . . .



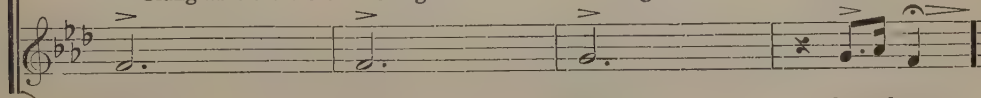
Cling-mm . . . . . cling-mm . . . . . cling-mm . . . . . cling, clang;



Toil comes with the morn - ing, And rest with the night.  
Sleep and ob - liv - i - on Reign o - ver all!

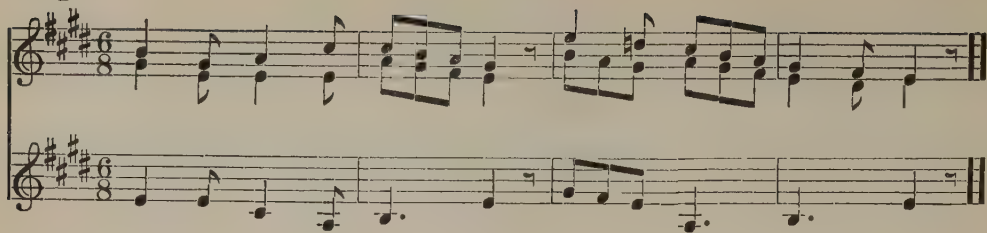


Clang-mm . . . . . clang-mm . . . . . clang-mm . . . . . clang-mm. . . . .

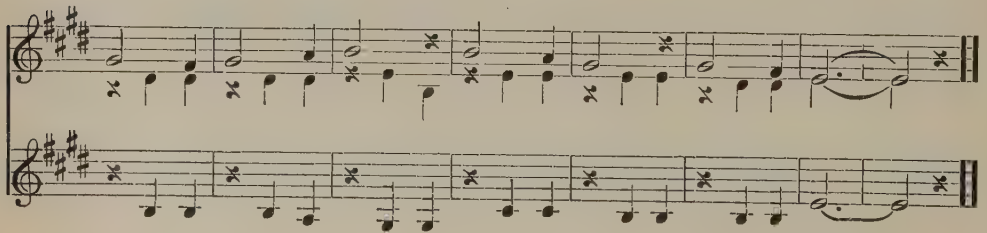
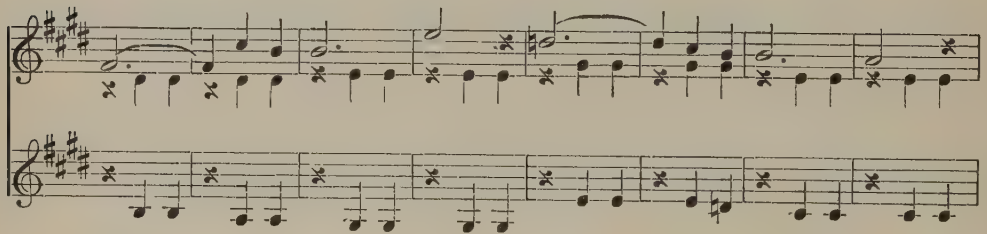
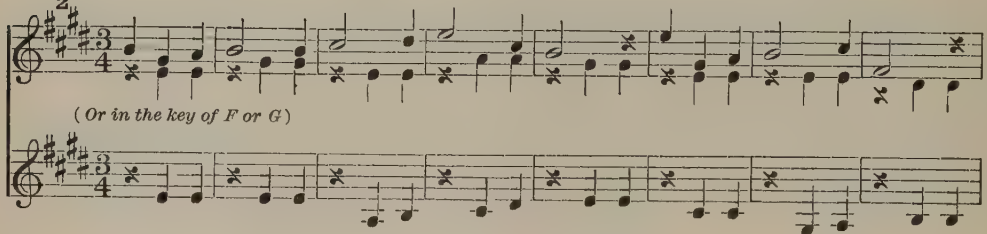


Cling-mm . . . . . cling-mm . . . . . cling-mm . . . . . cling, clang-mm.

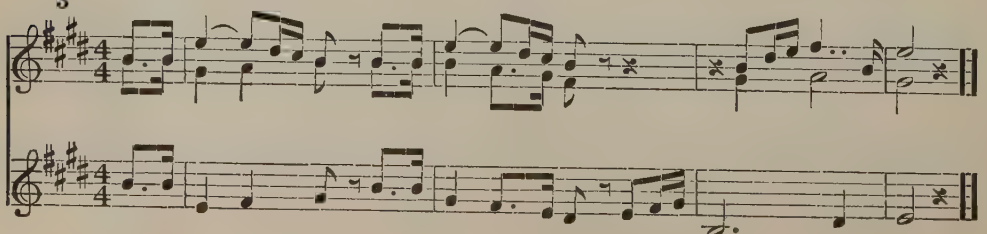
1



2



3

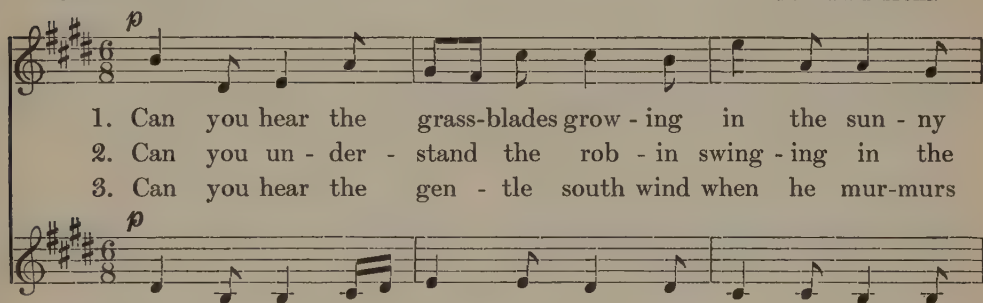




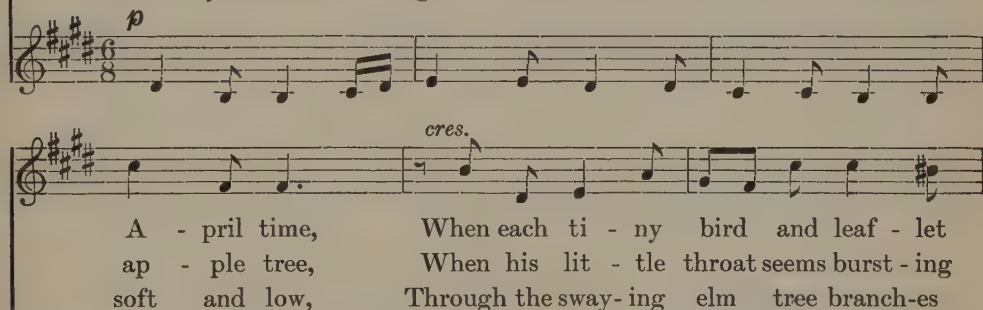
## SPRING VOICES

OLIVE A. SMITH

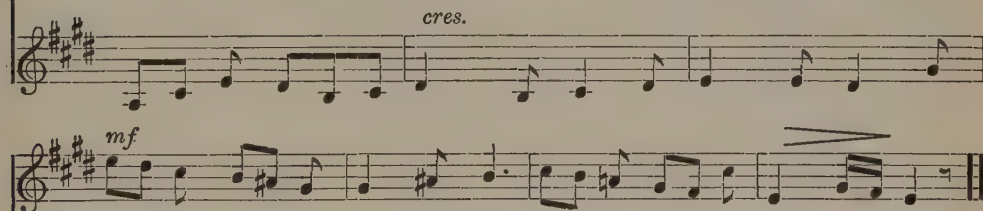
F. MENDELSSOHN



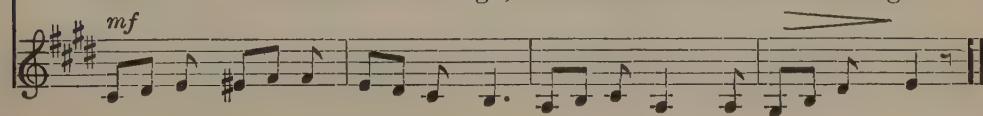
1. Can you hear the grass-blades grow - ing in the sun - ny
2. Can you un - der - stand the rob - in swing - ing in the
3. Can you hear the gen - tle south wind when he mur - murs



A - pril time, When each ti - ny bird and leaf - let  
ap - ple tree, When his lit - tle throat seems burst - ing  
soft and low, Through the sway - ing elm tree branch-es



danc-es to a fair - y chime, danc-es to a fair - y chime?  
with that joy - ful mel - o - dy, with that joy - ful mel - o - dy?  
where the sun-beams come and go, where the sun-beams come and go?



### C-SHARP MINOR, HARMONIC FORM

## MELODIC FORM

**FLAT SHARP MINOR, HARMONIC FORM**

A musical staff showing the harmonic form of Flat Sharp Minor. The key signature has three sharps (F#, C#, G#) and one flat (Bb). The melody consists of two phrases separated by a bar line. The first phrase starts on D6 and ends on Bb5. The second phrase starts on A5 and ends on F#4.

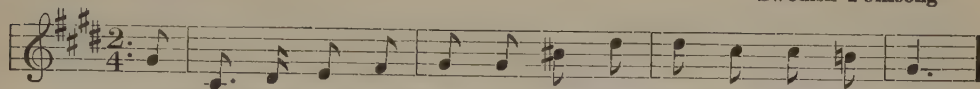
The first system of the musical score is written on a single five-line staff. It begins with a treble clef and a key signature of three sharps (F#, C#, G#). The melody is composed of eighth and sixteenth notes, with some notes beamed together. The system concludes with a double bar line and a repeat sign.

The first system of the musical score for 'The Rose Tree' is written on a single staff in treble clef. The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The music begins with a treble clef, a key signature of three sharps, and a 4/4 time signature. The melody starts on a whole note G4, followed by a half note A4, and then a half note B4. The next measure contains a half note C5 and a half note B4. This is followed by a half note A4 and a half note G4. The melody then continues with a half note F#4, a half note E4, and a half note D4. The final measure of the system contains a half note C4 and a half note B3, ending with a double bar line.

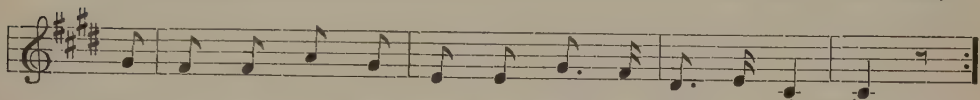
## GOOD NIGHT

EDNA DEAN PROCTOR

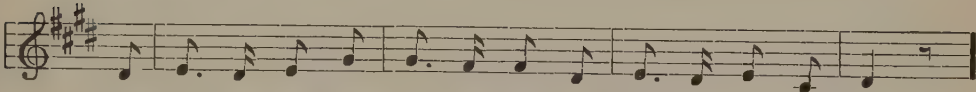
Swedish Folksong



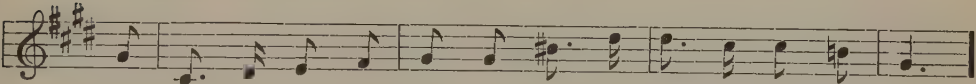
1. { Now fades the sun, and one by one The stars gleam soft and fair;  
 { But on - ly si - lent dews dis - till, To fall in fair - y rain;  
 2. { And down the lawn the ros - es droop Their crimson and their snow;  
 { Good night! good night! the moon will light The east before the dawn,



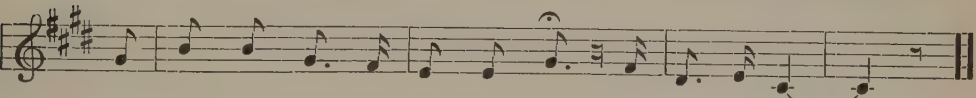
- { No rob - in sings, no swal - low wings Its flight in air . .  
 { And on - ly whis - p'ring breez - es thrill The grove and plain. .  
 { And pop - pies hide their scar - let pride, And wait to blow, .  
 { And stars a - rise to gem the skies, And jour - ney on. . .



The li - ly slum - bers on the lake, Where not a rip - ple stirs;  
 Good - night, and sweetest dreams be thine, Through all their shining way,



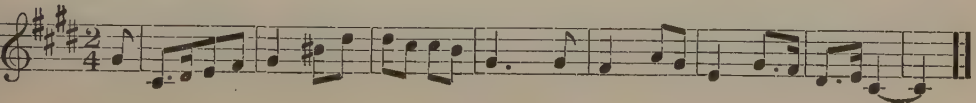
The hare lies crouch'd a - mid the brake, The partridge 'neath the firs;  
 Till dark - ness goes and bird and rose With rap - ture greet the day.



The li - ly slum - bers on the lake; No rip - ple stirs. .  
 Good - night! and sweet - est dreams be thine Un - til the day. . .



(Humming)



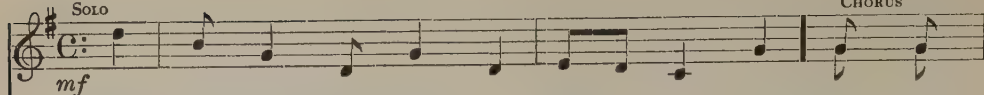
## GROWN-UP LAND

W. R. SPENCE

*Moderato*

Solo

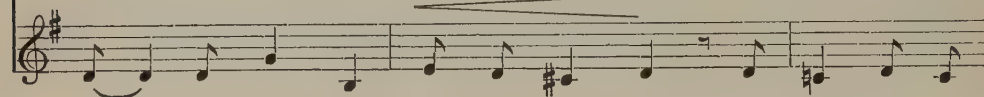
CHORUS



1. "Good mor - row, fair maid, with lash - es brown, Can you  
2. "Just wait, my brave lad, one mo - ment, pray! Where is



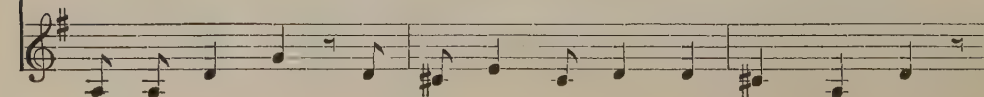
tell me the way to Wom - an - hood Town?" "O this way and  
Man - hood Town? O tell me the way!" "By toil - ing and



that way, with ne'er a stop: 'Tis pick - ing up stitch - es  
try - ing we reach that land, — A bit with the head, a

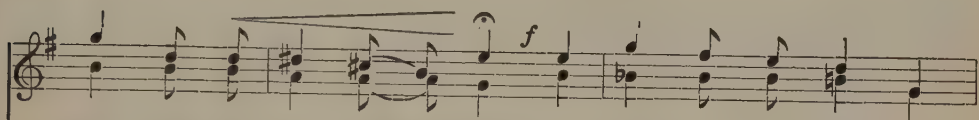
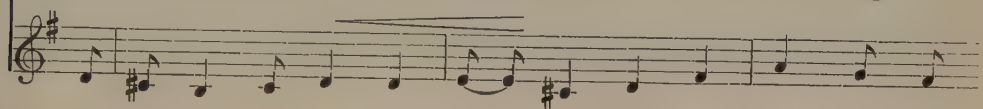


grand-ma will drop; 'Tis kiss - ing the ba - by's tears a - way;  
bit with the hand; By climb - ing that rug - ged, steep hill, Work,

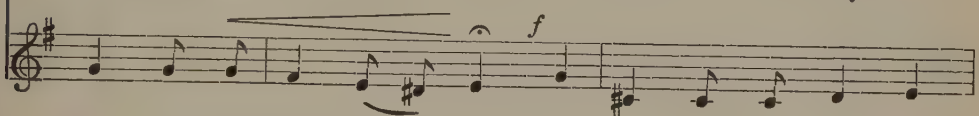




'Tis learn-ing that cross words nev-er will pay; 'Tis lov-ing, and  
By shun-ning that lev-el, wide street, SHIRK; By keep-ing low



smil-ing, for-get-ting to frown,—O that is the way to  
tho'ts and bad ac-tions down,—O that is the way to



Wom-an-hood Town." And the lad and the maid ran  
Man-hood Town."



hand in hand To their fair es-tate in Grown-up Land.



## REAL SPORT

Judge PARRY

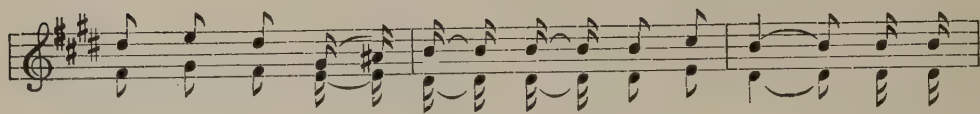
DAVID STANLEY SMITH

*Allegretto*

1. You can take a tub with a rub and a scrub in a  
 2. You may lie and dream in the bed of a stream when an



two-foot tank of tin, . . You can stand and look at the  
 Au-gust day is dawn-ing, Or be-lieve 'tis nice to . .



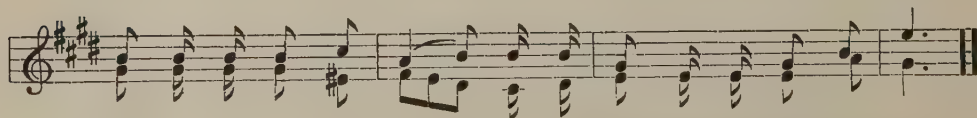
whirl-ing brook and think a-bout jump-ing in; . . You can  
 break the ice on your tub of a win-ter morn-ing; You may



chat-ter and shake in the cold black lake, but the kind of a bath for  
 stand and shiv-er be-side the riv-er, but the kind of a bath for



me Is to take a dip from the side of a ship, in the



trough of the roll-ing sea, in the trough of the roll-ing sea.

## SEVENTH SECTION

Rarer Forms of Notation and Rhythm

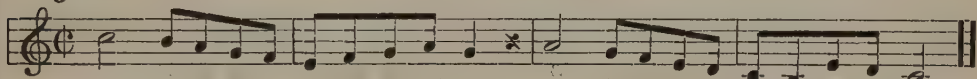
1



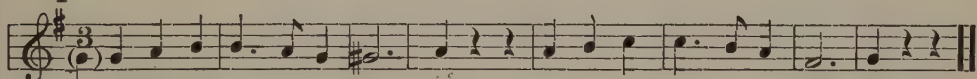
2



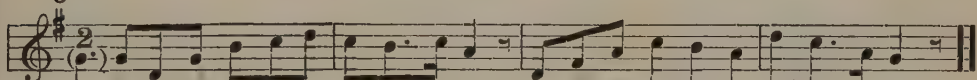
3



4



5



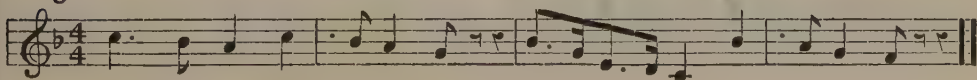
6

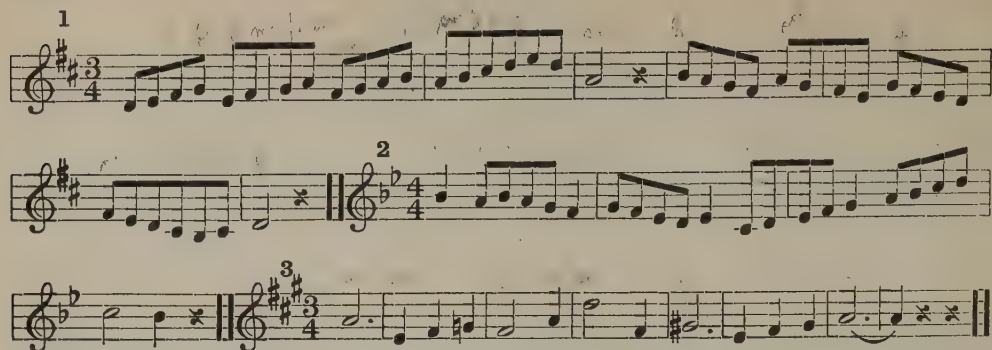


7



8

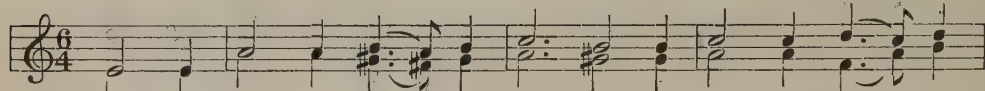




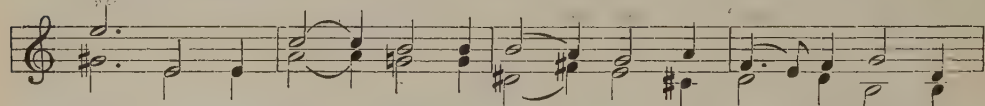
## TRAVEL

ROBERT LOUIS STEVENSON

Danish Folksong



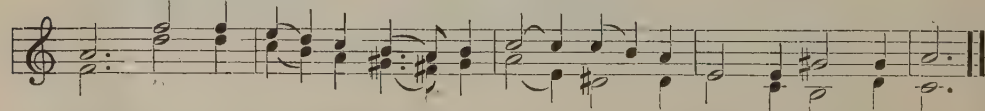
1. I should like to rise and go Where the gold - en ap - ples
2. Where a - mong the des - ert sands Some de - sert - ed cit - y
3. There I'll come when I'm a man, With a cam - el car - a -



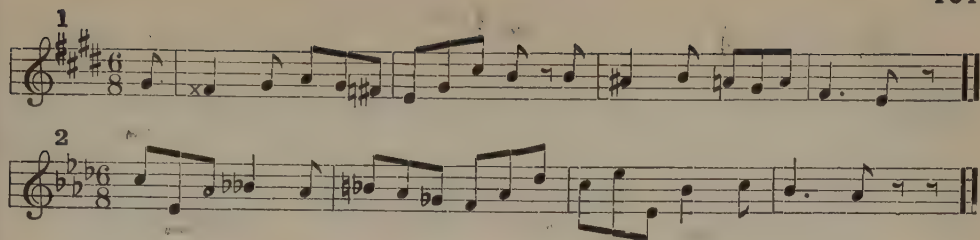
grow; Where be - low an - oth - er sky Par - rot is - lands an - chored  
stands; All its chil - dren, sweep and prince, Grown to man - hood a - ges  
van; Light a fire in the gloom Of some dust - y din - ing -



lie; Where in sun - shine reach - ing out East - ern cit - ies miles a -  
since; Not a foot in street or house, Not a stir of child or  
room, See the pic - tures on the walls, He - roes, fights and fes - ti -

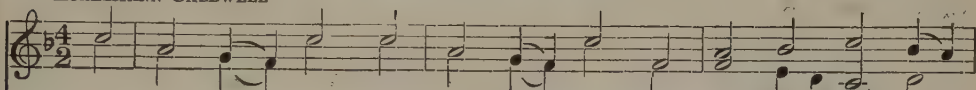


bout, Are with mosque and min - a - ret Deep 'mid sand - y gar - dens set.  
mouse, And when kind - ly falls the night, In all the town no spark of light.  
vals; In a cor - ner find the toys Of the old E - gypt - ian boys.

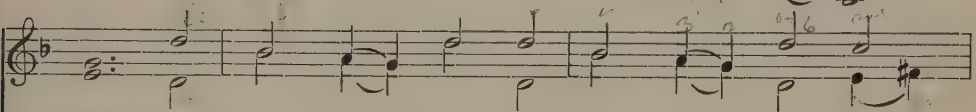


## MORNING BELLS

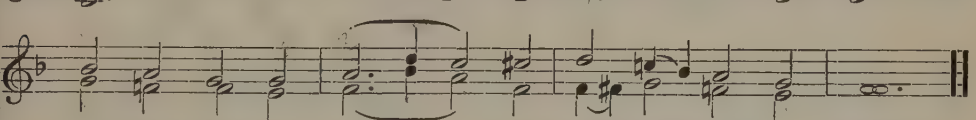
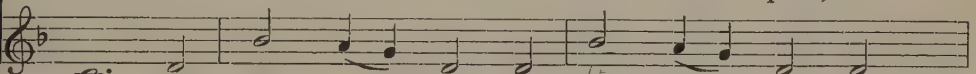
ECKELMANN-CALDWELL



1. High in its tower the church bellswings, The quiet vil-lage
2. It wakes the flower-et in the vale, The bird up-on the
3. For they an-oth-er morn-ing see, The gift of God a-
4. The Fa-ther calls, and should not I His gen-tle voice o-



wakes; O'er hill and plain its mu-sic rings, And  
bough, And bids the sleep-ers ev-'ry-where No  
bove, And ev-'ry heart should glow a-new With  
bey? As chil-dren to a fa-ther speak, So



morn-ing soft-ly breaks, . And morn-ing soft-ly breaks.  
lon-ger slum-ber now, . . No lon-ger slum-ber now.  
grat-i-tude and love, . . With grat-i-tude and love.  
I to him will pray, . . So I to him will pray.



## BY THE WAVES

MARGARET E. SANGSTER

WILHELM PETERSON-BERGER

1. Crisp and curl - ing, Soft un - furl - ing
2. Wavelets cream - ing, Sunshine gleaming
3. Drift - ing, lift - ing, Rift - ing, sift - ing,

*Con moto**p**rit.**p*

Caps of sil - ver foam, . . . Haste the break - ers,  
 In the shin - ing sands; . . . Gay and mer - ry,  
 'Neath the smil - ing sky; . . . On the shin - gle

Frol - ic - mak - ers, Chas - ing play - mates home. . .  
 Bold and cheer - y Delve the small, brown hands. . .  
 Pleas - ures min - gle, And the day goes by. . . .

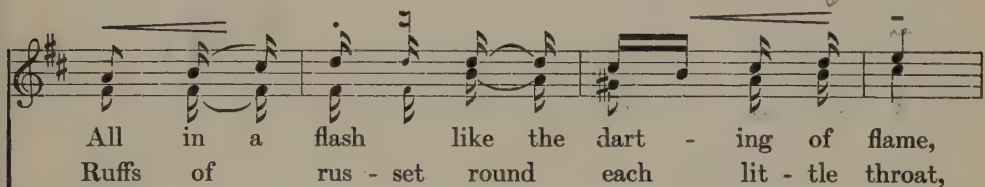
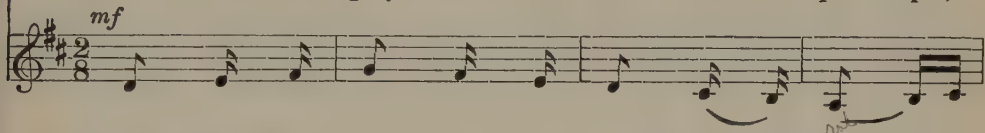
## THE SWALLOWS

EDWIN ARNOLD

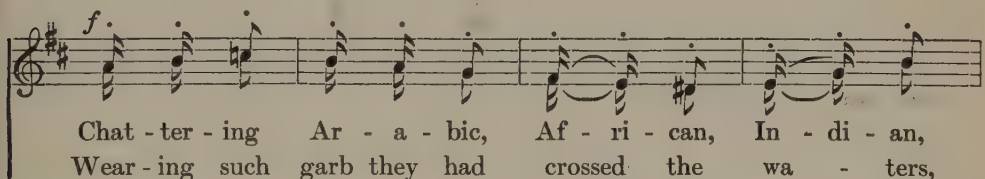
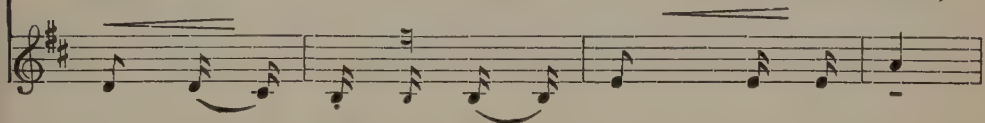
HORATIO PARKER

*Cheerfully*

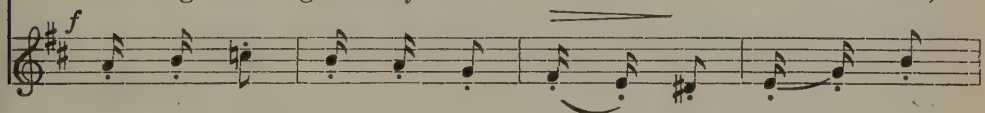
1. Gal - lant and gay in their doub - lets gray, . .  
 2. Doub - lets of gray silk, and sur - coats of pur - ple,



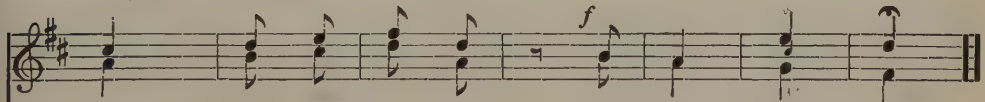
All in a flash like the dart - ing of flame,  
 Ruffs of rus - set round each lit - tle throat,



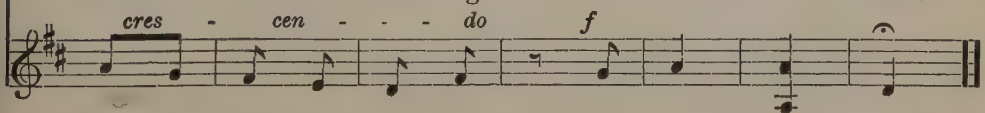
Chat - ter - ing Ar - a - bic, Af - ri - can, In - di - an,  
 Wear - ing such garb they had crossed the wa - ters,



*cres* - cen - - - do



Cer - tain of Spring-time, the Swal - lows came!  
 Mar - i - ners sail - ing with ne'er a boat.



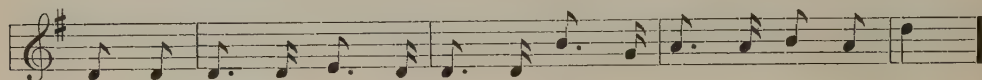
# WILL YOU WALK A LITTLE FASTER

"Alice in Wonderland" (CARRÓLL)

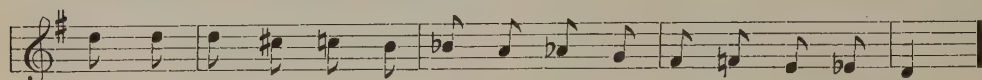
A. S. GATTY



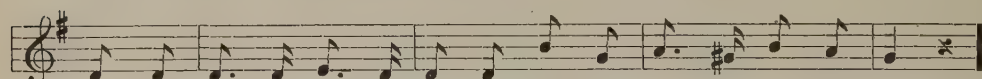
1. "Will you walk a lit - tle fast-er?" said a Whit-ing to a Snail.
2. "You can real - ly have no no - tion how de-light-ful it will be,
3. "Now what mat-ters it how far we go?" his scal - y friend re-plied,



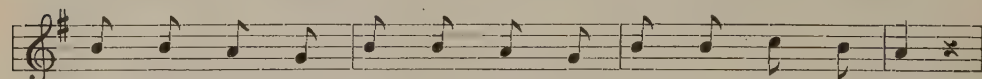
"There's a Por-poise close be-hind me, and he's tread-ing on my tail.  
When they take us up and throw us, with the lob-sters, out to sea!"  
"For there is an - oth - er shore, you know, up - on the oth - er side, —



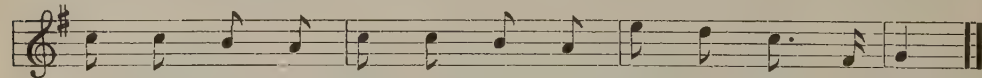
See how ea - ger - ly the Lob-ster and the Tur-tle all ad-vance,  
But the Snail re-plied "Too far, too far!" and gave a look a-skance—  
And the fur-ther off from Eng-land all the near-er is to France—



They are wait - ing on the shin-gle, won't you come and join the dance?"  
Said he thanked the Whiting kind-ly, but he would not join the dance.  
Then please turn not pale, be-lov - ed Snail, but come and join the dance."

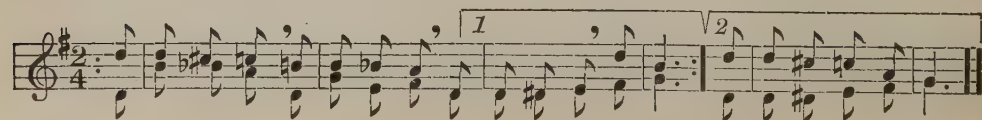


- 1, 3. Will you, won't you, will you, won't you, will you join the dance?
2. Would not, could not, would not, could not, would not join the dance,



Will you, won't you, will you, won't you, won't you join the dance?  
Would not, could not, would not, could not, could not join the dance.

1



# EIGHTH SECTION

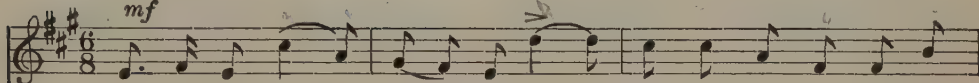
Miscellaneous Exercises and Songs

## FLAG DAY

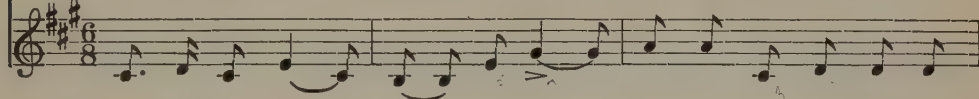
LUDIA COONLEY WARD

W. A. MOZART

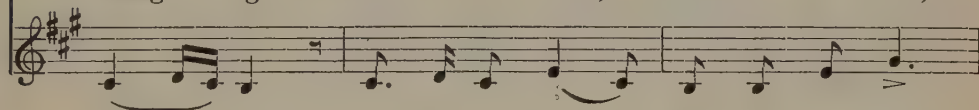
*mf*



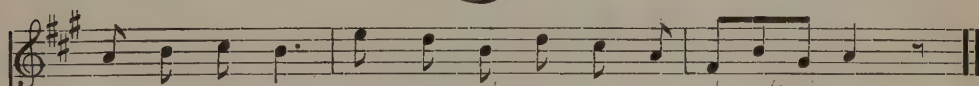
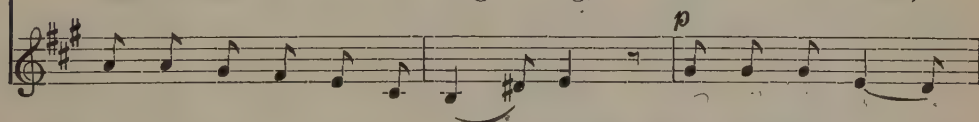
1. Out on the breeze, O'er land and seas, A beau-ti - ful ban-ner is
2. O - ver the brave, Long may it wave, Peace to the world ev - er



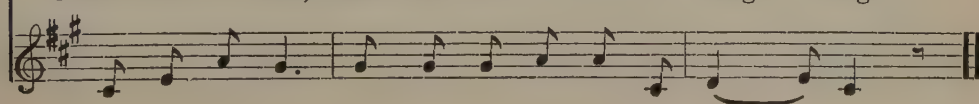
stream - ing. Shin - ing its stars, Splen - did its bars,  
bring - ing. While to the stars, Link'd with the bars,



Un - der the sun-shine 'tis gleam - ing, Shin - ing its stars,  
Hearts will for - ev - er be sing - ing, While to the stars,

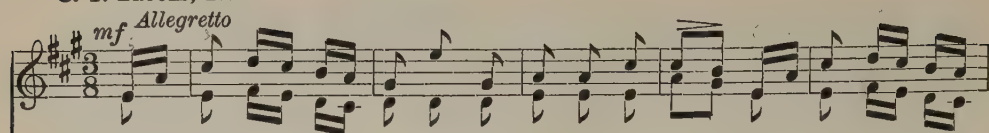


Splen - did its bars, Un - der the sun-shine 'tis gleam - ing.  
Link'd with the bars, Hearts will for - ev - er be sing - ing.

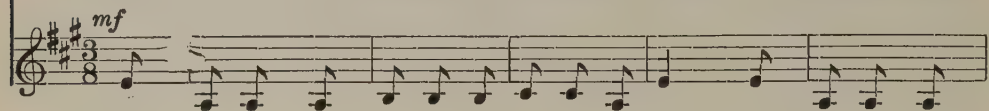


## SWEET SPRING IS RETURNING

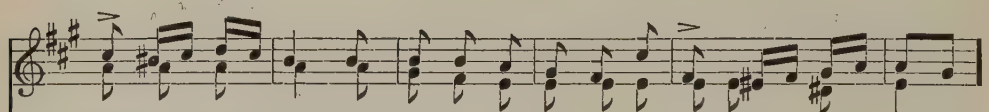
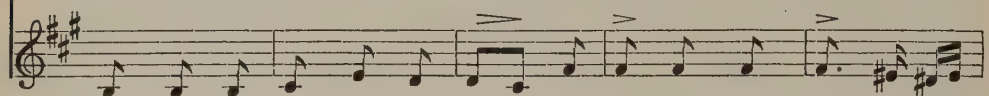
C. T. BROOKS, Tr.



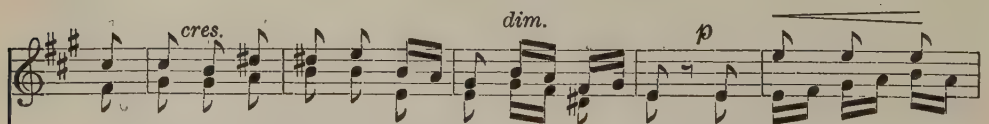
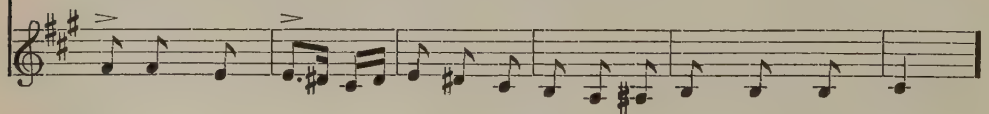
1. Sweet Spring is re - turn-ing, She breathes on the plain : And meadows are  
 2. And t hen, O thou kind one, Thou camest so mild ; And mountain and



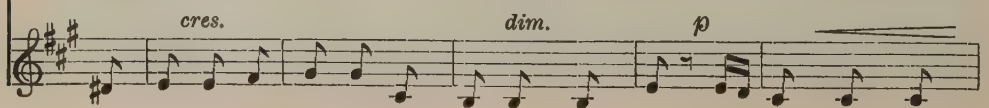
blooming In beau-ty a - gain. Now fair is the flow - er, And  
 meadow And riv - u - let smiled ; The voice of thy mu - sic Was



green is the grove, And soft is the show-er That falls from a - bove,  
 heard in the grove, The balm of thy breezes In - vit - ed to rove,



And soft is the shower That falls from a - bove. Full glad - ly I  
 The balm of thy breezes In - vi - ted to rove. Now wel - come, thou



greet thee, Thou lov - li - est guest, Ah, long have we wait - ed, By  
loved one, A - gain and a - gain; And bring us full man - y Bright

thee to be blessed! Stern Win-ter threw o'er us His heav - y, cold  
days in thy train; And bid the soft Sum-mer Not lin - ger so

- - - cen - - - do. rit. non dim.

chain; We longed to be breath - ing In free - dom a - gain,  
long; E'en now we are wait - ing To greet him with song.

- - - cen - - - do. rit. non dim.

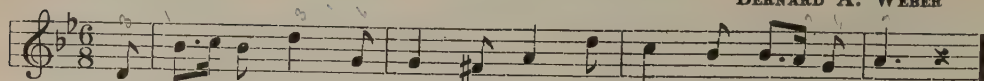
1

2

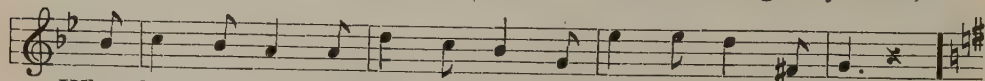
## THE HIDDEN FLUTE

MINNA IRVING

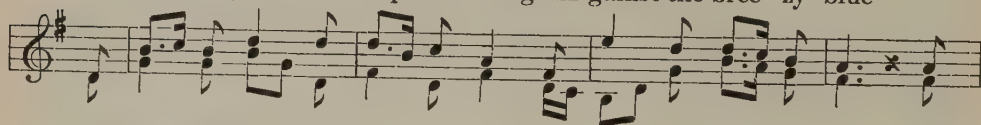
BERNARD A. WEBER



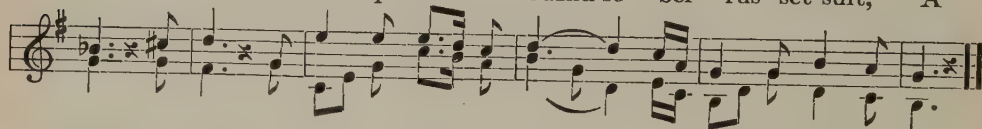
1. 'Twas just be-fore the end of day, And af-ter sud-den rain,
2. We heard him prac-tice o'er and o'er The same me-lo-dious air,
3. The sun up-on the tall-est tree A shaft of glo-ry threw,



When from the wet and shin-ing wood A-rose the sil-ver strain;  
 And traced the mu-sic to its source But found no play-er there.  
 And tilt-ing on the top-most bough A-gainst the bree-zy blue



And, stumbling o-ver tan-gled vines And many a twist-ed root, We  
 Then, while in-to each oth-er's eyes We gazed with won-der mute, A -  
 We saw a lark with spot-ted breast And so-ber rus-set suit, A

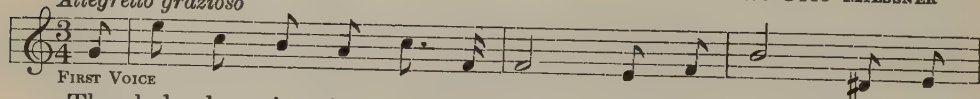


ran, we ran a-long the nar-row path To find the hid-den flute.  
 gain, a-gain, a-bove us rip-pled out The rap-ture of the flute.  
 lark, a lark, and swell-ing in his throat Be-held the hid-den flute.

## THE HOLLY

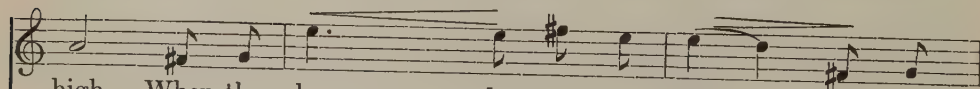
CLINTON SCOLLARD  
*Allegretto grazioso*

W. OTTO MIESSNER



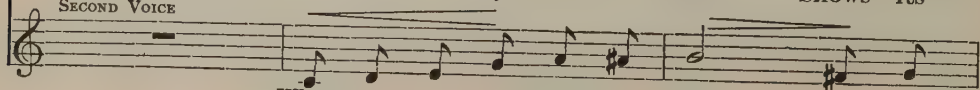
FIRST VOICE

The hol-ly is for hap-pi-ness, Hang it high, hang it

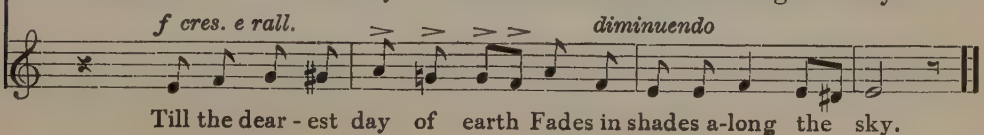
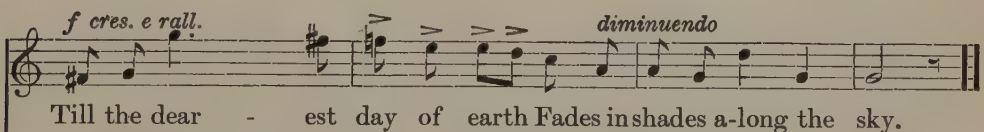
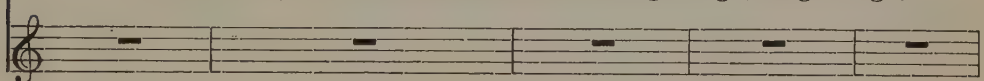
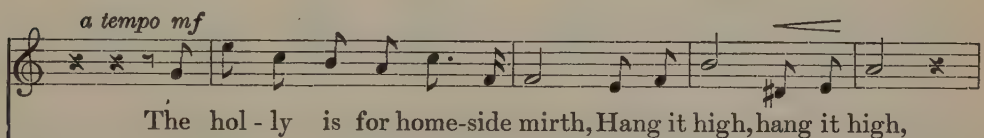
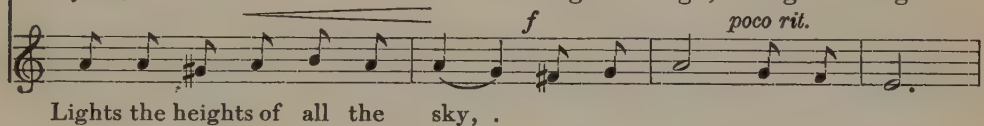
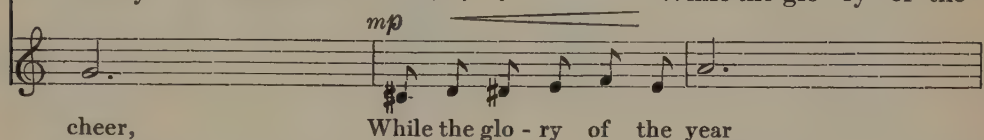
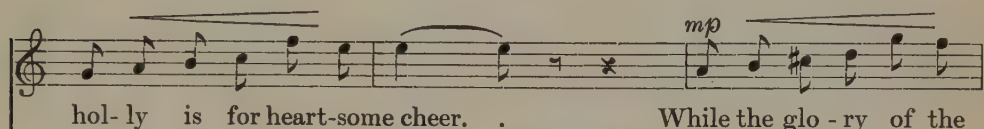
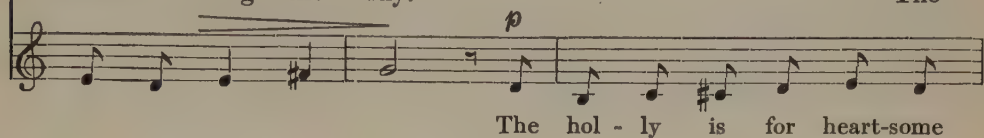


high, When the ho-ly morn we bless Shows its

SECOND VOICE



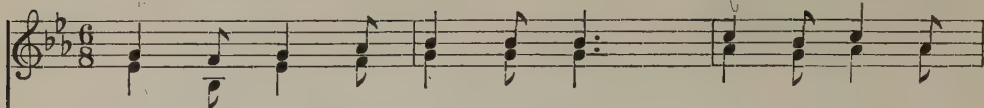
When the ho-ly morn we bless



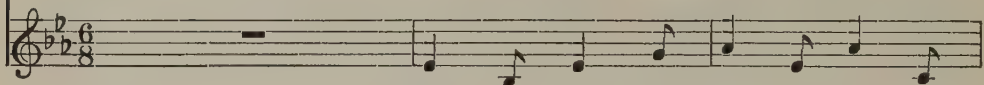
## THE BELLS

EDGAR ALLAN POE, adapted

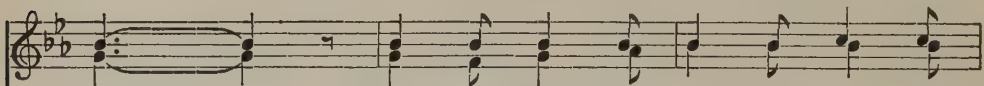
H. KJERULF



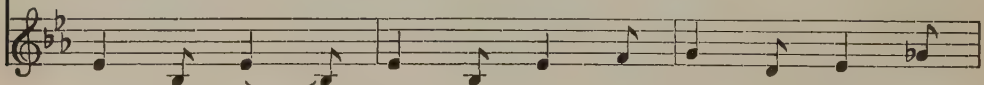
1. Hear the sled - ges with the bells, Sil - ver, sil - ver  
 2. Hear the mel - low wed - ding bells, Gold - en, gold - en  
 3. Hear the loud a - lar - um bells, Bra - zen, bra - zen



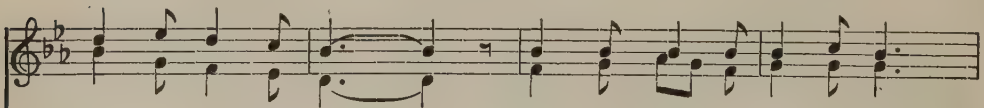
1. Hear the sledg - es with the sil - ver,  
 2. Hear the mel - low wed - ding bells, the  
 3. Hear the loud a - lar - um bells, the



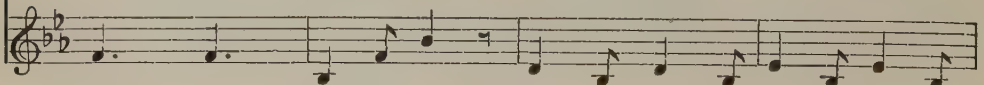
- bells, . . . What a world of mer - ri - ment their  
 bells, . . . What a world of hap - pi - ness their  
 bells, . . . What a tale of ter - ror, now, their



- sil - ver bells, What a world of mer - ri - ment their  
 gold - en bells, What a world of hap - pi - ness their  
 bra - zen bells, What a tale of ter - ror, now, their



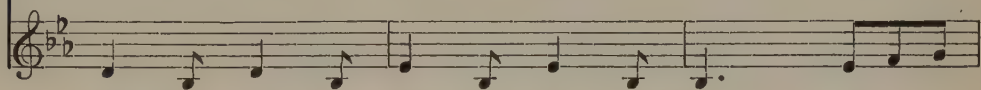
- mel - o - dy fore - tells; . . . How they tin - kle with de - light  
 har - mo - ny fore - tells; . . . Through the balm - y air of night,  
 tur - bu - len - cy tells; . . . In the startled ear of night,



- mel - o - dy fore - tells; How they tin - kle, tin - kle, tin - kle,  
 har - mo - ny fore - tells; Chim - ing, chim - ing, chim - ing, chiming,  
 tur - bu - len - cy tells; Clang - ing, clang - ing, clanging, clanging,



In the i - cy air of night, Keep - ing time,  
How they ring out their de - light, How it dwells,  
How they scream out their af - fright! How they clang,



tin - kle, tin - kle, tin - kle, tin - kle, Keep - ing, . . .  
chim - ing, chim - ing, chim - ing, chim - ing, How it . . .  
clang - ing, clang - ing, clang - ing, clang - ing, How they . . .



keep - ing time In a sort of rhyme,  
how it swells, To the chim - ing bells,  
how they roar, Hor - ror they out - pour,



keep - ing time, In a sort of Ru - nic rhyme;  
dwells and swells, To the chim - ing of the bells;  
clang and roar! What a hor - ror they out - pour;



In a sort of Ru - nic rhyme!  
To the chim - ing of . . . the bells.  
What a hor - ror they . . . out - pour.

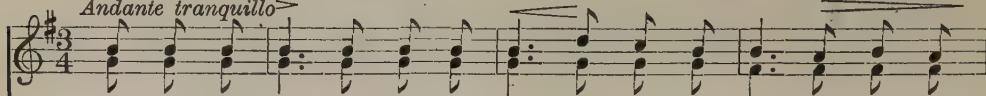


Keep - ing time, In a sort of Ru - nic rhyme!  
How it swells, To the chim - ing of the bells!  
How they roar, What a hor - ror they out - pour!

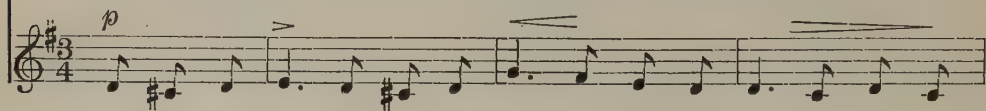
## THE GIPSY CARAVAN

JULIA W. BINGHAM

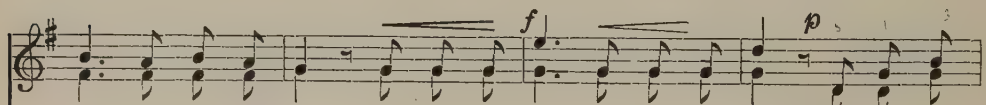
CIRO PINSUTI

*Andante tranquillo*

1. Be-neath the sun-swept sum-mer sky, Where woodland shad-ows deep-est
2. For them the soft - est breez-es blow ; For them the brooks in - ces - sant



lie,      There is a la - zy car - a - van,      The home-stead  
flow ;      For them the scent of flow - ers rare      Is shed up -



of the gip - sy clan. Far from the cit - y's cease-less strife, The gip - sies  
on the shimm'ring air. When long the eve-ning shad-ows lie, The brook-let

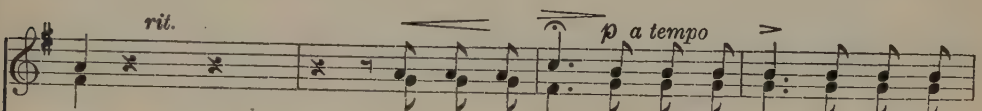
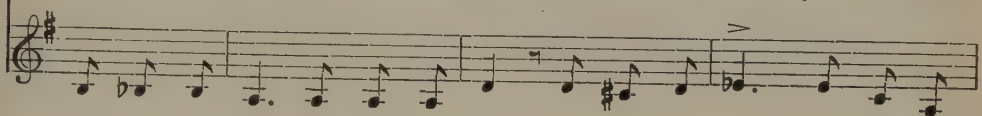


lead their peaceful life ; From haunts of men with-drawn a - far,  
sings their lul - la - by ; And stars their watch-ful vig - il keep

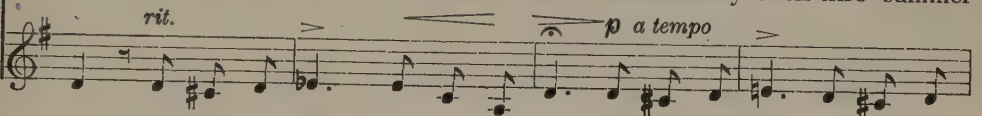




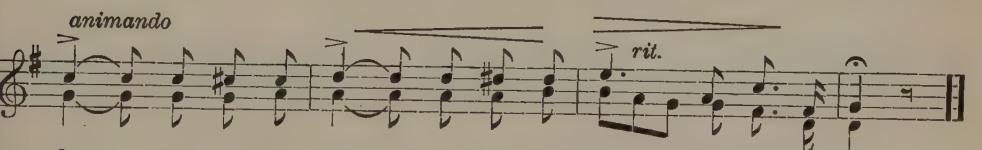
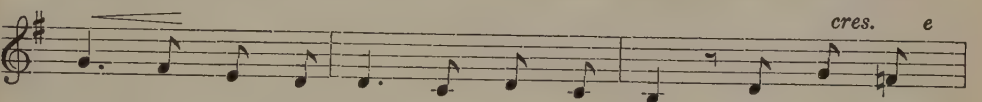
The birds and bees their com-rades are. O gip-sy clan, you know the  
A-bove the gip-sies while they sleep. O gip-sy clan, you know the



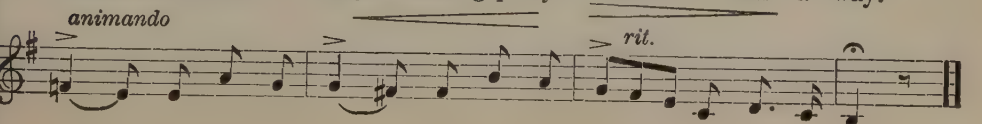
art Of liv-ing close to Nature's heart! Be-neath the for-est's leaf-y  
art Of liv-ing close to Nature's heart! Content they dwell thro' summer



tent, The gip-sies' i-dle days are spent; In sooth-ing  
bright; Their au-tumn fires the wood-lands light; But ere the



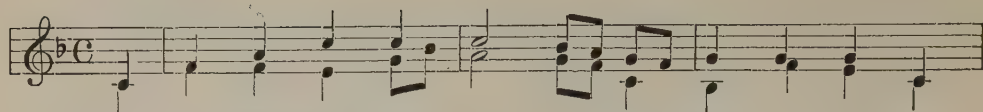
dreams of oth-er climes, In mem-o-ries of oth-er times.  
first drear win-ter day The gip-sy clan is far a-way.



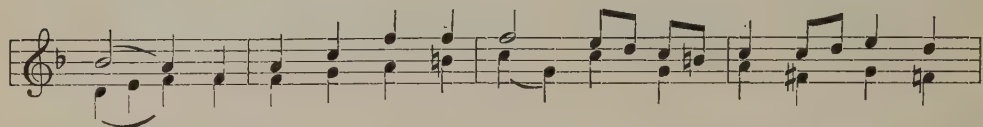
## OLD CHRISTMAS

MARY HOWITT

J. A. P. SCHULZ



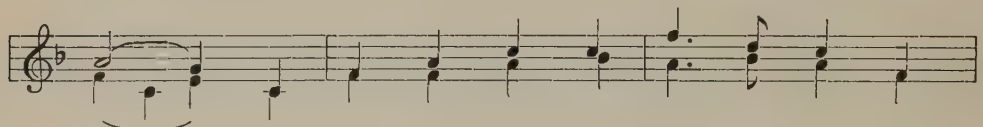
1. Now he who knows old Christ - mas He knows a carle of  
 2. With hol - ly sprigs and i - vy We make the house look



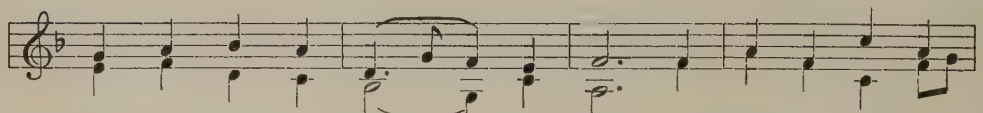
worth;—For he's as good a fel - low As an - y up - on  
 gay, To please the dear old fel - low, For 'twas his an-cient



earth. He comes warm-cloak'd and coat - ed, And but-toned to the  
 way. He tells us wit - ty sto - ries, And sings with might and



chin; . . And soon as he comes nigh the door, We  
 main; . . We talk of his last vis - it then Un -



ope, we ope and let . . him in. Good luck un - to old  
 til he comes, he comes . a - gain. Good luck un - to old



Christ - mas! Long life to him then let us sing!  
 Christ - mas! Long life to him then let us sing!

## THE AWAKENING

FREDERICK MANLEY

ELEANOR SMITH

1. There's a

*Allegretto giojoso*

*mf*

*Ped.*

mu - sic up in the froz - en hills Of a ma - ny - voic - ed  
spir - it hath come to the sleep - ing earth, She hath soft - ly kissed the  
rise, O ye daugh - ters of low - land leas, For your wood - land sis - ters are

har - mo - ny; It ris - es and falls with a thou - sand trills, And  
life - less snow With ra - diant lips and hath giv - en birth To  
now a - wake; The spir - it hath kissed the a - nem - o - nes And

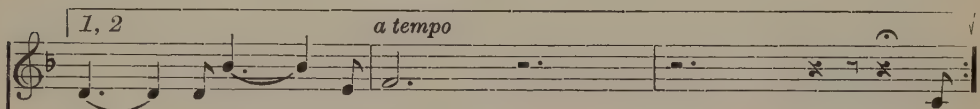
all the field with a glad-ness fills, And fountains and  
souls of streams and their gur-gling mirth, Her wings have hung  
scattered the light and the bells of the peas, And the chick-weed's

riv-ers and brooks and rills,— Are laugh-ing a-loud, ye are  
o-ver the plac-es of dearth Till they bud-ded and blos-som'd with  
stars a-mong the trees; And the vi-o-let blows in the

free, ye are free! A-rise! . . . a-rise from your dark-some  
life in the glow; The light, . . . the light of her eyes hath  
brake, in the brake; The spring, . . . the spring has come and

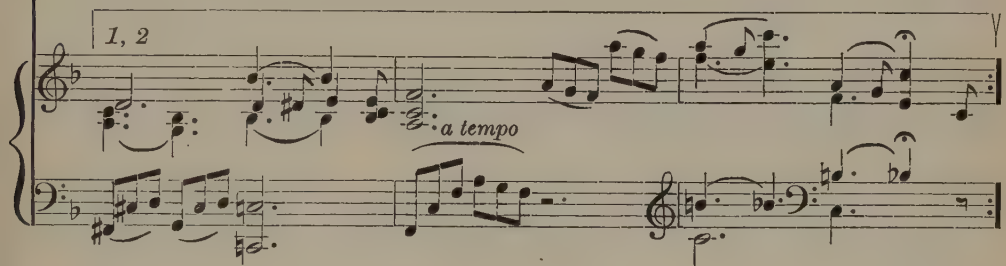


bed and see That win - ter and death have passed and ye Are  
pierced be - low The cells of the ice, and bud - lets grow, And  
in her wake She hath brought the heav'n's to pond and lake— A -

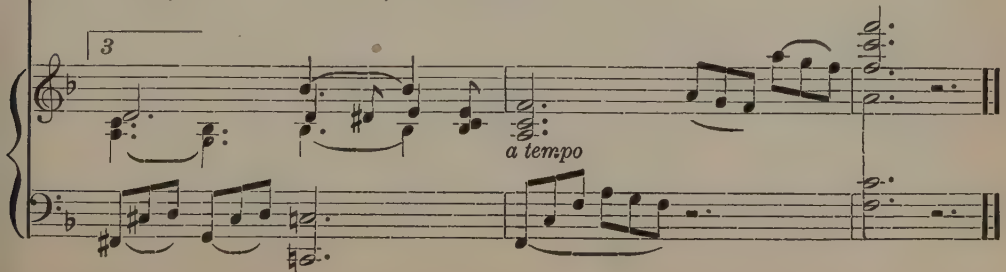


free, . . O flow'rs, are free!  
sap . . to heav'n doth flow.

2. A  
3. A -



wake, . O flow'rs, . a - wake!



## AT EVENTIDE

*p Moderato*

1. Once more the lin - gering light of day In eve - ning shad - ows
2. For all the mer - cies we have known, For all thy lov - ing
3. Give us se - rene and sweet re - pose, When we our wea - ry

*p*

fades a - way, And si - lent night to hill and plain The hour of rest hath  
kindness shown, For food and rai - ment, and the power To live un - harmed from  
eye - lids close; And from our sleep may we a - rise, When morning paints the

*dim.**p**crescendo*

brought a - gain.  
hour to hour,  
east - ern skies,

O Lord a - bove, we pray that thou Thy  
Our heart - felt thanks to thee we bring, And  
Glad and re - freshed, our song of praise With

*dim.**p**crescendo*

rest will grant un - to us now, un - to us now.  
grate - ful - ly thy prais - es sing, thy prais - es sing.  
grate - ful heart and voice to raise, and voice to raise.

*dim.**rall.*

# NINTH SECTION

Devotional and Patriotic Songs

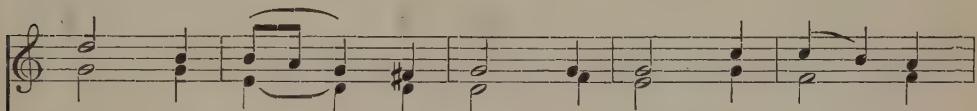
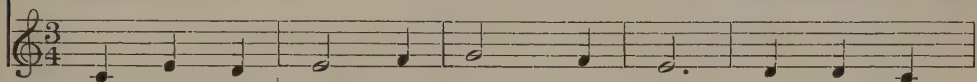
## MORNING HYMN

J. KEBLE

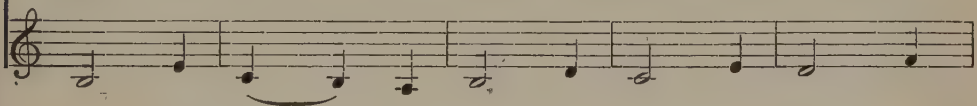
L. VAN BEETHOVEN



1. Lord God of morn - ing and of night, We thank thee
2. Fresh hopes have wak - ened in the heart, Fresh force to
3. O Lord of light, 'tis thou a - lone Canst make our
4. Praise God, our Mak - er and our Friend; Praise him through



for thy gifts . . of light; As in the dawn the  
do our dai - ly part; Thy slum - ber - gifts our  
dark - ened hearts thine own; O then be with us,  
time, till time . . shall end; Till psalm and song his



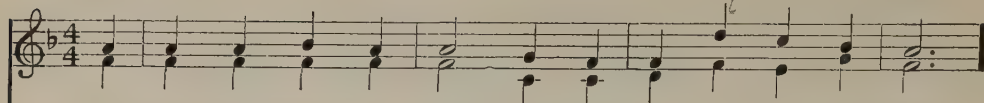
shad - ows fly, We seem to find thee now more nigh.  
strength re - store, Thro'-out the day to serve thee more.  
Lord, that we In thy great day may wake to thee.  
name a - dore Thro' Heaven's great day of Ev - er - more.



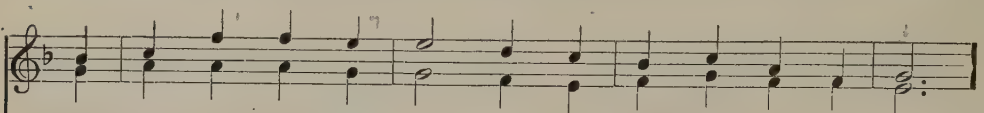
## O GOD, THE ROCK OF AGES

E. BICKERSTETH

S. S. WESLEY



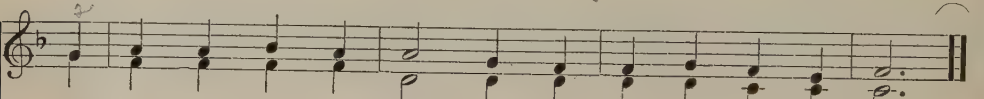
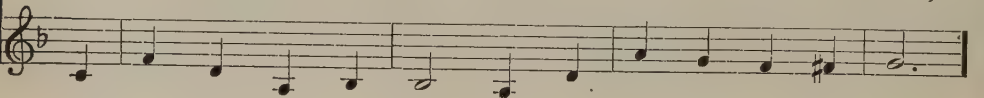
1. O God, the Rock of Ag - es, Who ev - er - more hast been;
2. Our years are like the shad - ows On sun - ny hills that lie,
3. O thou who canst not slum - ber, Whose light grows nev - er pale,



What time the tem - pest rag - es, Our dwell - ing-place se - rene;  
 Or grass - es in the mead - ows, That blos - som but to die:  
 Teach us a - right to num - ber Our years be - fore they fail!



Be - fore thy first cre - a - tions, O Lord, the same as now;  
 A sleep, a dream, a sto - ry, By stran - gers quick - ly told,  
 On us thy mer - cy light - en, On us thy good - ness rest,



To end - less gen - er - a - tions, The ev - er - last - ing thou!  
 An un - re - main - ing glo - ry Of things that soon are old.  
 And let thy spir - it bright - en The hearts thy - self hast blessed!



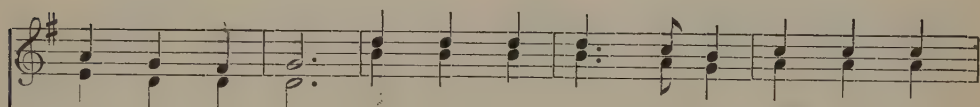
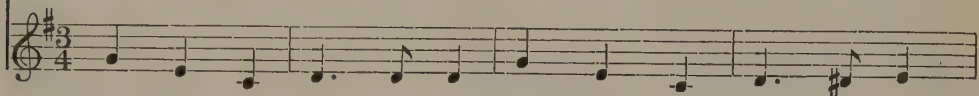
## AMERICA

S. F. SMITH

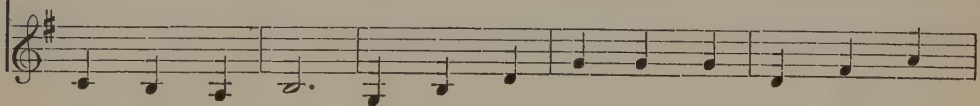
H. CAREY (?)



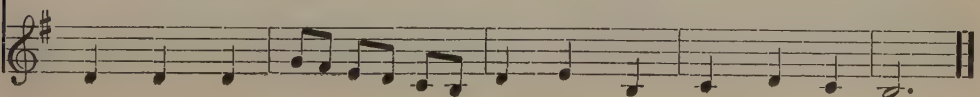
1. My coun - try! 'tis of thee, Sweet land of lib - er - ty,
2. My na - tive coun - try, thee, Land of the no - ble, free,
3. Let mu - sic swell the breeze, And ring from all the trees
4. Our fa - ther's God! to thee, Au - thor of Lib - er - ty,



Of thee I sing; Land where my fa - thers died! Land of the  
 Thy name I love; I love thy rocks and rills, Thy woods and  
 Sweet free-dom's song; Let mor - tal tongues a - wake; Let all that  
 To thee we sing! Long may our land be bright With free-dom's



pil - grims' pride! From ev - 'ry moun - tain side Let free-dom ring!  
 tem - pled hills: My heart with rap - ture thrills Like that a - bove.  
 breathe par - take; Let rocks their si - lence break, The sound pro-long.  
 ho - ly light; Pro - tect us by thy might, Great God, our King!



## THE LORD IS MY SHEPHERD

J. MONTGOMERY

T. KOSCHAT

1. The Lord is my Shep-herd; no want shall I know; I feed in green
2. Thro' the val - ley and shad - ow of death tho' I stray, Since thou art my
3. In the midst of af - flic - tion my ta - ble is spread, With bless-ings un -
4. Let good-ness and mer - cy, my boun - ti - ful God, Still fol - low my

pas-tures; safe-fold - ed I rest: He lead - eth my soul where the  
 guard - ian, no e - vil I fear: Thy rod shall de - fend me, thy  
 meas - ured my cup run - neth o'er: With oil and per-fume thou a -  
 foot - steps till I meet thee a - bove: I seek by the path which my

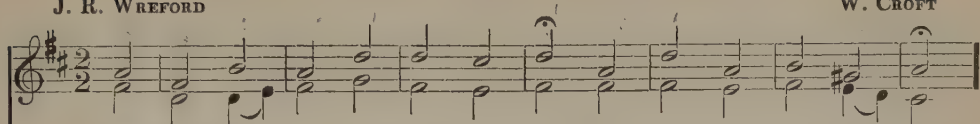
still wa - ters flow, Re - stores me when wand'ring, re - deems when op -  
 staff be my stay, No harm can be - fall me, with my Com - fort - er  
 noint - est my head, O, what shall I ask of thy prov - i - dence  
 fore - fa - thers trod, Thro' the land of their so - journ, thy king - dom of

press'd, Re - stores me when wan-d'ring, re - deems when op - press'd.  
 near, No harm can be - fall me, with my Com - fort - er near.  
 more, O, what shall I ask of thy prov - i - dence more?  
 love, Thro' the land of their so - journ, thy king - dom of love.

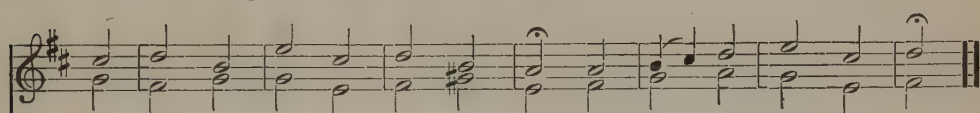
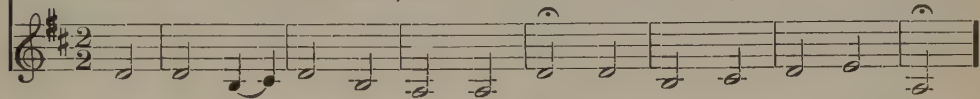
## LORD, WHILE FOR ALL MANKIND

J. R. WRETFORD

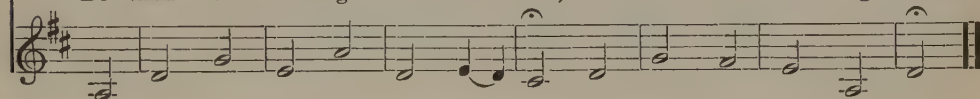
W. CROFT



1. Lord, while for all man-kind we pray, Of ev - 'ry clime and coast,
2. O, guard our shores from ev - 'ry foe, With peace our bor - ders bless;
3. Lord of the na - tions, thus to thee Our coun - try we com - mend;



O, hear us for our na - tive land, — The land we love the most!  
 With pros - p'rous times our cit - ies crown, Our fields with plen - teous - ness.  
 Be thou our ref - uge and our trust, Our ev - er - last - ing friend.



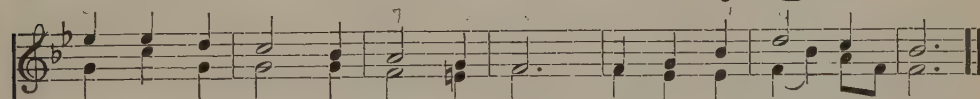
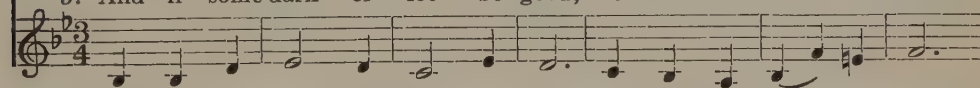
## FATHER OF LOVE

W. J. IRONS

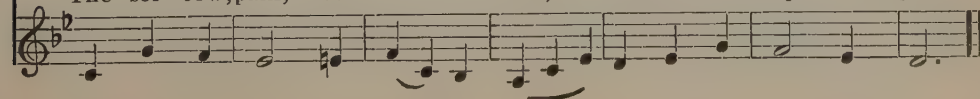
J. B. DYKES



1. Fa - ther of love, our Guide and Friend, O lead us gen - tly on,
2. We know not what the path may be, As yet by us un - trod,
3. And if some dark - er lot be good, O teach us to en - dure



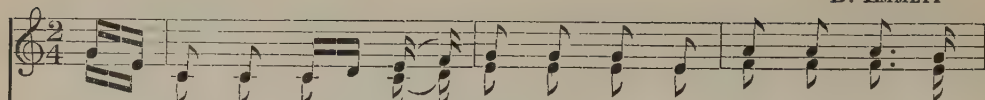
Un - til life's tri - al time shall end, And heav'nly rest be won.  
 But we can trust our all to thee, Our Fa - ther and our God.  
 The sor - row, pain, or sol - i - tude, That makes the spir - it pure.



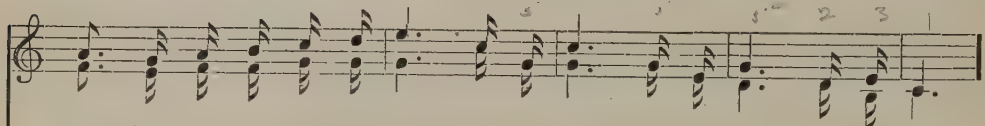
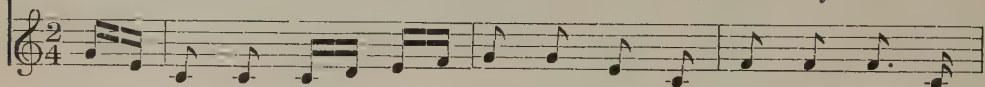
## DIXIE

GEORGE LEE STUART

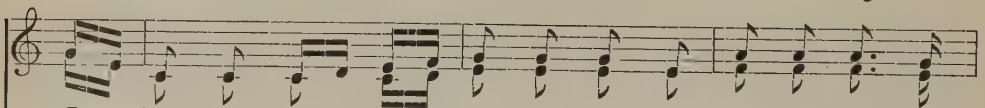
D. EMMETT



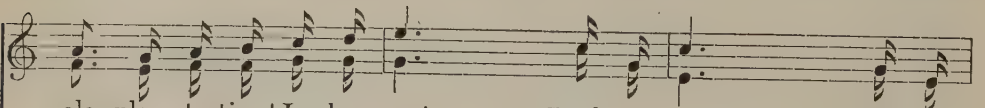
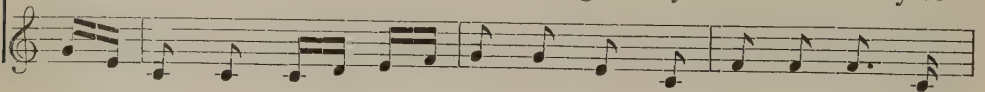
1. I wish I was in de land of cot-ton! Ole times dar am
2. 'Tis dar ole mam-my rock'd dis ba-by. Dar my grave I
3. Den haul de hoe an' shub de shub-ble, Shoo 'way care an'



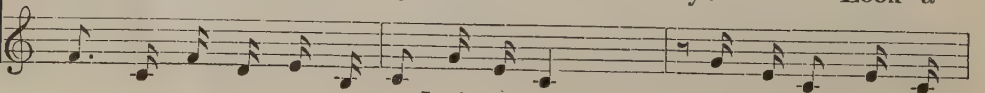
not for-got-ten! Look a-way! Look a-way! Look a-way! Dix-ie Land!  
 hope it may be! Look a-way! Look a-way! Look a-way! Dix-ie Land!  
 all yer trou-ble! Look a-way! Look a-way! Look a-way! Dix-ie Land!



I jes' can't find, in all cre-a-tion, No place like de  
 'Tis dar de ban-jos keep a-strum-min', Dar de dark-ies  
 Dar's no place norf of ole Vir-gin-ny Fit for dis yere



ole plan-ta-tion! Look a-way!	Look a-way!	Look a-
keep t'ings hummin'! Look a-way!	Look a-way!	Look a-
pick-a-nin-ny! Look a-way!	Look a-way!	Look a-



Look a-way!

Look a-way!

way! Look a-way! Dix - ie Land! Den I wish I was in Dix - ie! Hoo -

The first system of music consists of two staves. The upper staff is in treble clef and contains a melody with a triplet of eighth notes marked with a '3'. The lower staff is in bass clef and contains a bass line. The lyrics are written below the staves.

ray! Hoo - ray! In Dix - ie Land I'll take my stand To lib' an' die in

The second system of music consists of two staves. The upper staff continues the melody with a triplet of eighth notes marked with an '8'. The lower staff continues the bass line. The lyrics are written below the staves.

Dix - ie! A - way, a - way, A - way down South in Dix - ie! A -

The third system of music consists of two staves. The upper staff continues the melody. The lower staff continues the bass line. The lyrics are written below the staves.

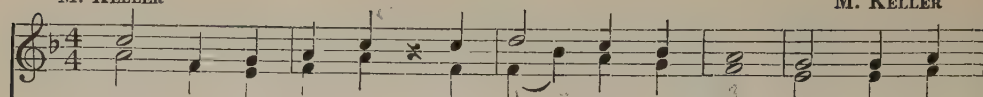
A - way, a - way, way, a - way, A - way down South in Dix - ie!

The fourth system of music consists of two staves. The upper staff continues the melody with some notes marked with accents (^). The lower staff continues the bass line. The lyrics are written below the staves.

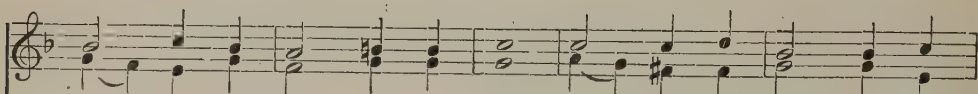
## AMERICAN HYMN

M. KELLER


M. KELLER




1. Speed our Re - pub - lic, O Fa - ther on high ; Lead us in  
 2. Fore - most in bat - tle, for Free - dom to stand, We rush to  
 3. Rise up, proud ea - gle, rise up to the clouds, Spread thy broad



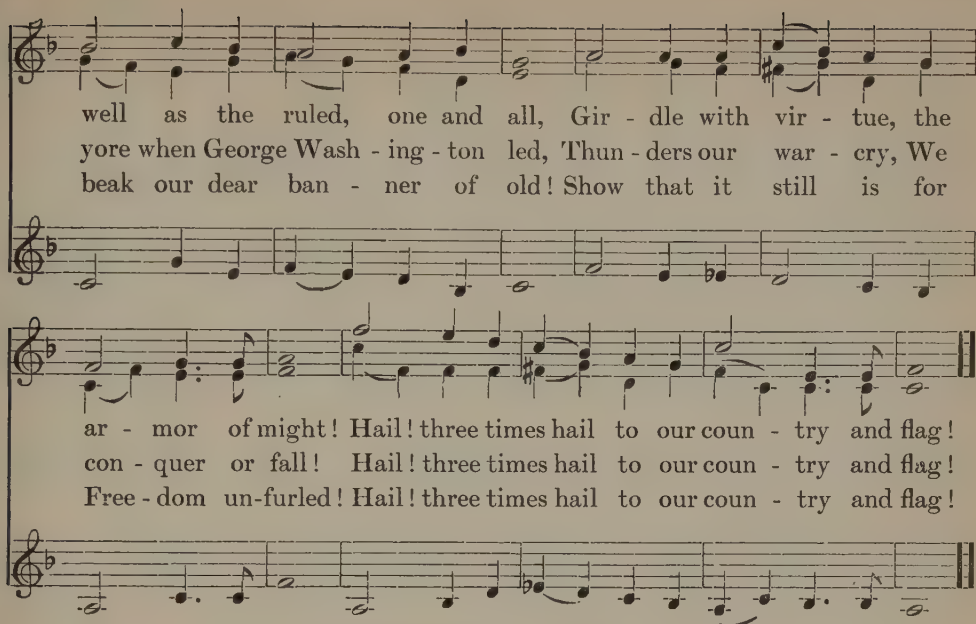
path - ways of jus - tice and right ; Rul - ers as well as the  
 arms when a - roused by its call ; Still, as of yore when George  
 wings o'er this fair west - ern world ! Fling from thy beak our dear



ruled, one and all, Gir - dle with vir - tue, the ar - mor of might !  
 Wash - ing - ton led, Thun - ders our war - cry : We con - quer or fall !  
 ban - ner of old ! Show that it still is for Free - dom un - furled !



Hail ! three times hail to our coun - try and flag ! Rul - ers as  
 Hail ! three times hail to our coun - try and flag ! Still, as of  
 Hail ! three times hail to our coun - try and flag ! Fling from thy



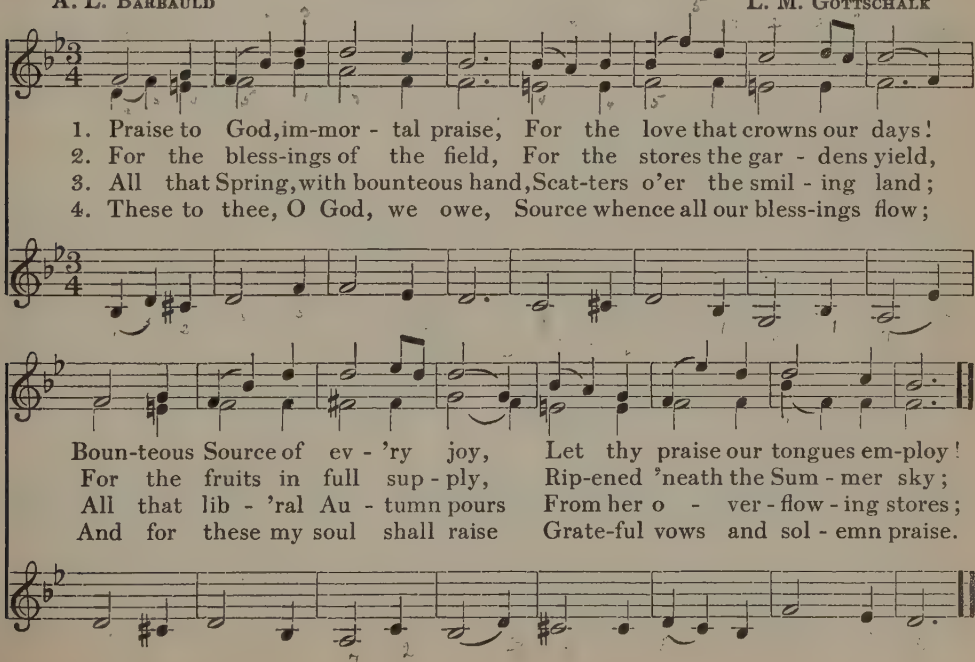
well as the ruled, one and all, Gir - dle with vir - tue, the  
yore when George Wash - ing - ton led, 'Thun - ders our war - cry, We  
beak our dear ban - ner of old! Show that it still is for

ar - mor of might! Hail! three times hail to our coun - try and flag!  
con - quer or fall! Hail! three times hail to our coun - try and flag!  
Free - dom un - furled! Hail! three times hail to our coun - try and flag!

## PRAISE TO GOD

A. L. BARBAULD

L. M. GOTTSCHALK



1. Praise to God, im - mor - tal praise, For the love that crowns our days!
2. For the bless - ings of the field, For the stores the gar - dens yield,
3. All that Spring, with bounteous hand, Scat - ters o'er the smil - ing land;
4. These to thee, O God, we owe, Source whence all our bless - ings flow;

Boun - teous Source of ev - 'ry joy, Let thy praise our tongues em - ploy!  
For the fruits in full sup - ply, Rip - ened 'neath the Sum - mer sky;  
All that lib - 'ral Au - tumn pours From her o - ver - flow - ing stores;  
And for these my soul shall raise Grate - ful vows and sol - emn praise.

# OUTLINE OF STUDY-MATERIAL, PART ONE

## IN GENERAL

One-part, two-part, and three-part songs and exercises in various major and minor keys and in all rhythm-forms; all flatted and all sharped scale-degrees approached stepwise and by skips, as well as in chromatic progressions; portions of the chromatic scale embodied in melody; the minor scales—primitive, harmonic, melodic—in nine keys, with the relative and tonic major keys; elementary and intermediate study of three-part singing with widely varied harmonic effects, diatonic and chromatic; typical examples of modulation, not involving theoretical study of the subject; the triplet and the rhythm-types of which it is a unit; rarer forms of notation and rhythm; thorough presentation of subdivisions of the beat; further study of expression-marks.

## IN DETAIL

ABBREVIATIONS: 12-2 means page 12, exercise 2; 12-S means song on page 12

SEC. I, pages 5 to 22, Studies and Songs in One and Two Parts; Elementary Work in Three Parts—Review exercises and songs, 5 to 7; three-part exercises beginning in unison; the same in other keys, with increasing freedom in three-part singing, 8 to 22; special review of rhythm-forms, 14 to 17.

SEC. II, pages 23 to 32, Further Study of Three-Part Singing and of Chromatics—Progressions through sharped scale-degrees, and through flatted scale-degrees, with review of rests on accented beats, 23 to 26; the same in other keys, 27 to 32.

SEC. III, pages 33 to 42, Three Unequal Sounds to the Beat—Song embodying considerable freedom in this rhythm-form, 36-S.

SEC. IV, pages 43 to 68, Study of the Minor Keys, in connection with their Relative Major Keys—Types of scales, 43; a song introducing minor effects in two-part humming accompaniment, 44-S; major and minor contrasted, 46; the same developed in detail in five keys; a song with characteristic primitive minor effects, 68-S.

SEC. V, pages 69 to 74, The Triplet, and Nine-Eight and Twelve-Eight Measures—The divided beat and the triplet in obvious contrast, 70-S; the triplet, with the after-beat note and the be-

fore-the-beat note, 72; nine-eight measure, 73; twelve-eight measure, 74.

SEC. VI, pages 75 to 98, Further Study of Minor Keys, with their Relative and Tonic Major Keys—Somewhat extended study of variations in mode and key, in keys of C major, E-flat major, C minor, 75 to 81; typical major songs with minor effects, 85, 86, 89, 93; typical traditional minor songs, 91, 95.

SEC. VII, pages 99 to 104, Rarer Forms of Notation and Rhythm—*Alla breve* and other time-marks, with older types of quarter-rests, and the dot after a bar, 99; typical groupings of eighth-notes, using the beam in place of a slur, 99, 100; cautionary restoration sharp, 100-3; cautionary cancels, 101-S; old-style cancellation of double-sharps and double-flats, 100-1-2; four-two, six-four, and nine-four measures, 100 to 102; two-eight, 103; well-known chromatic scale song, 105-S.

SEC. VIII, pages 105 to 118, Miscellaneous Exercises and Songs—Two-page and three-page songs specially adapted for use at public exercises, 106 to 117; tests, recreation, review.

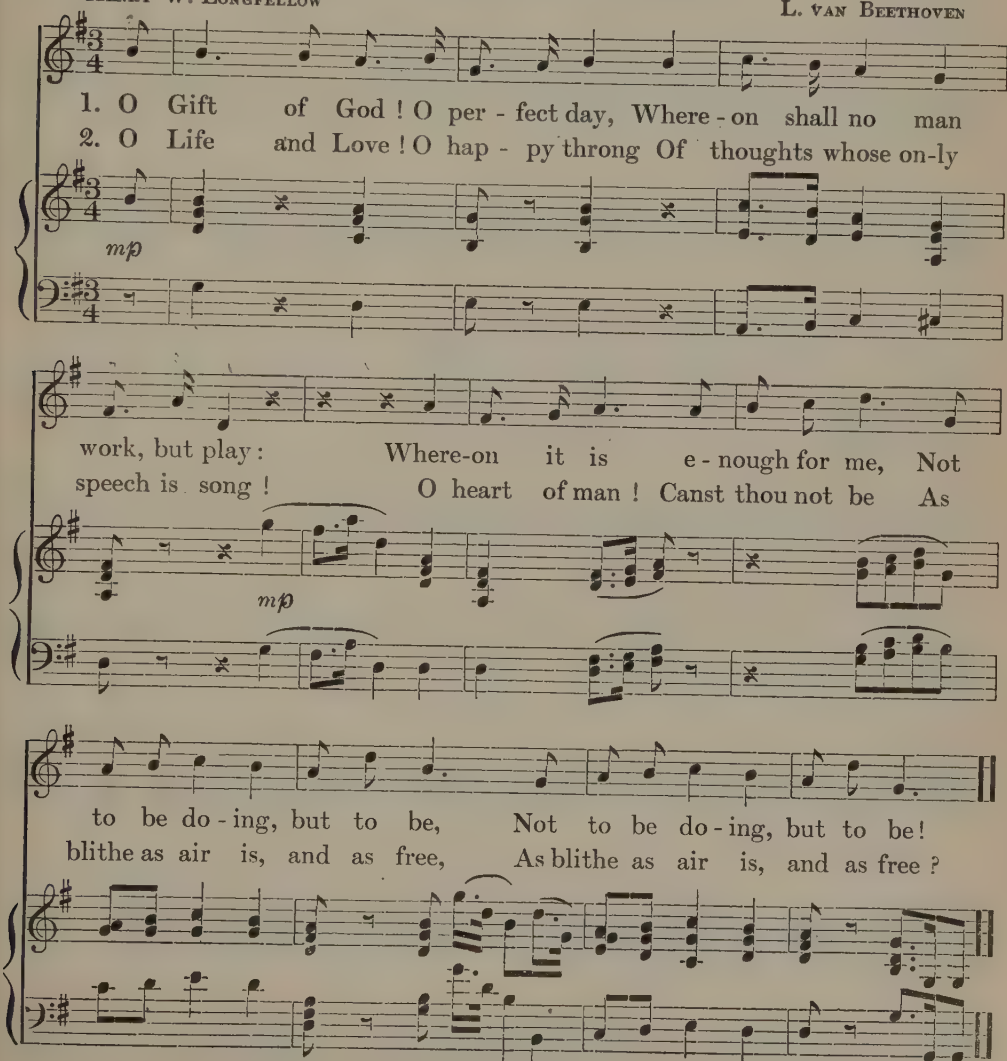
SEC. IX, pages 119 to 127, Devotional and Patriotic Songs—Standard selections arranged in three-parts.

# BOOK THREE, PART TWO

## A DAY OF SUNSHINE

HENRY W. LONGFELLOW

L. VAN BEETHOVEN

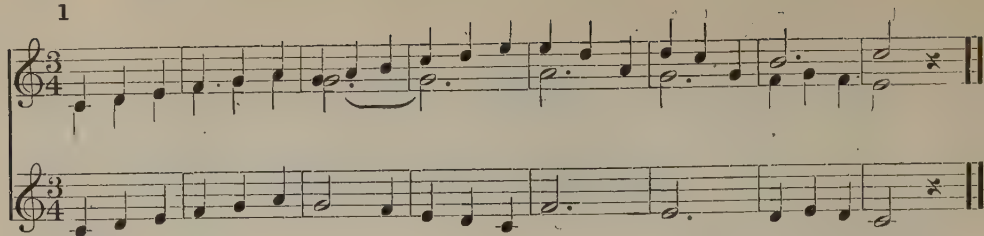


1. O Gift of God! O per - fect day, Where - on shall no man  
2. O Life and Love! O hap - py throng Of thoughts whose on - ly

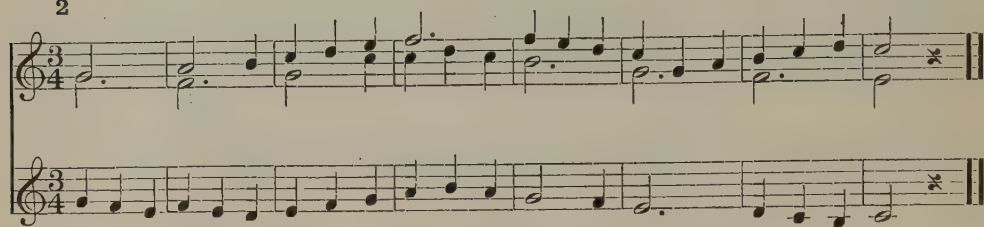
work, but play: Where-on it is e - nough for me, Not  
speech is song! O heart of man! Canst thou not be As

to be do - ing, but to be, Not to be do - ing, but to be!  
blithe as air is, and as free, As blithe as air is, and as free?

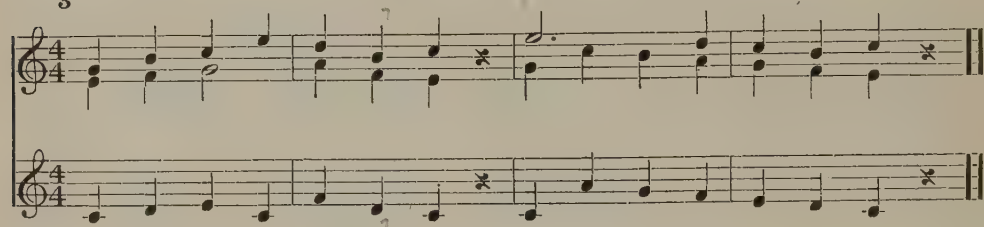
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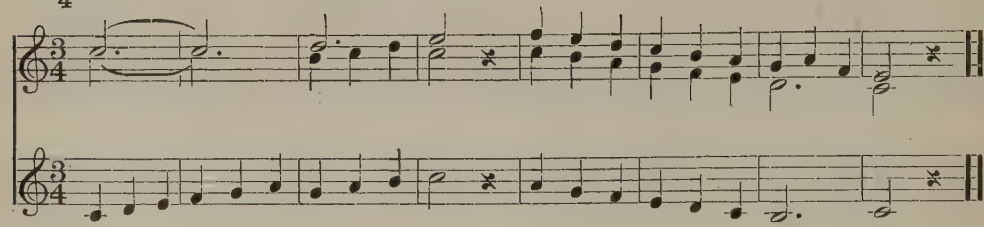
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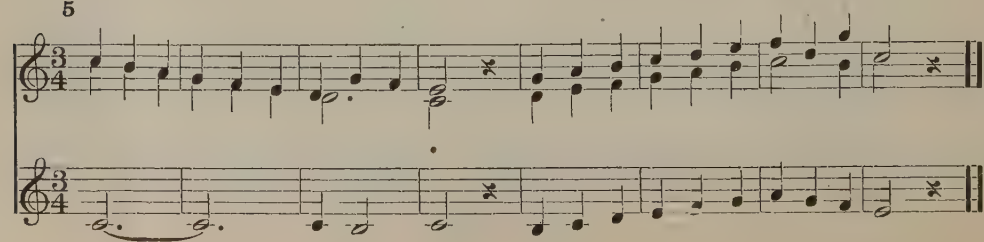
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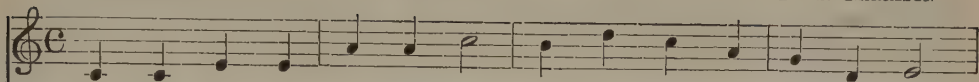
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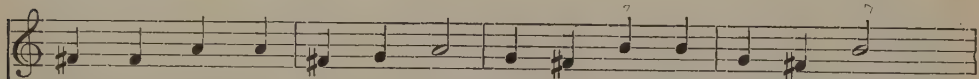
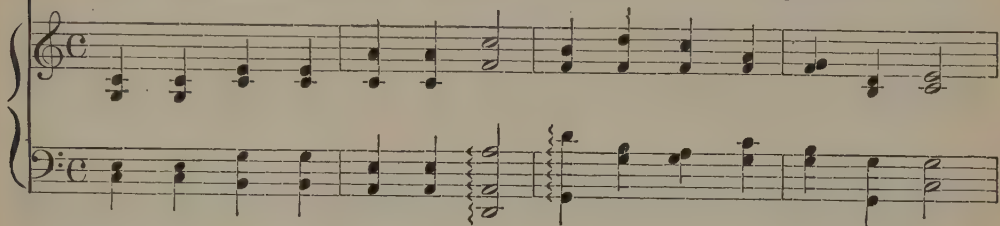
## CONFIDENCE

ALICE FREEMAN PALMER

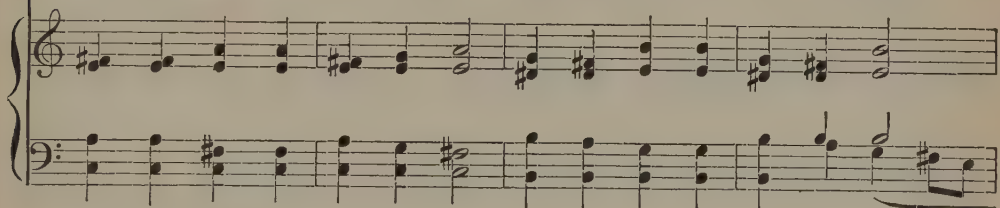
T. H. GARRISON



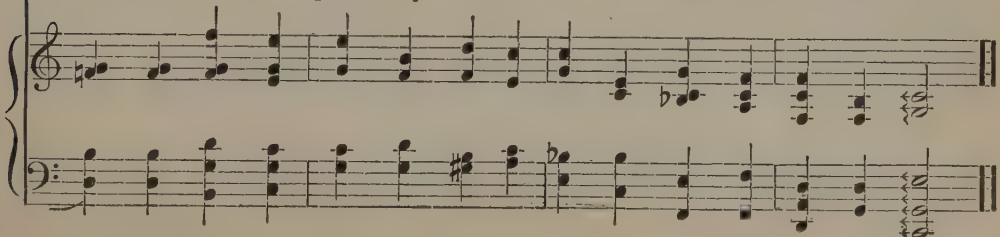
1. "He shall give his an - gels charge O - ver thee in all thy ways."
2. Tho' the ter - ror come so close, It shall have no power to smite;
3. All thy waves and bil - lows go O - ver me to press me down



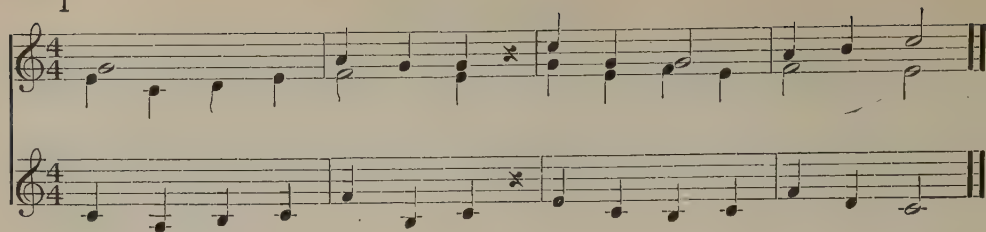
Though the thun - ders ream at large, Tho' the light - ning round me plays,  
 It shall deep - en my re - pose, Turn the dark - ness in - to light;  
 In - to arms so strong I know They will nev - er let me drown.



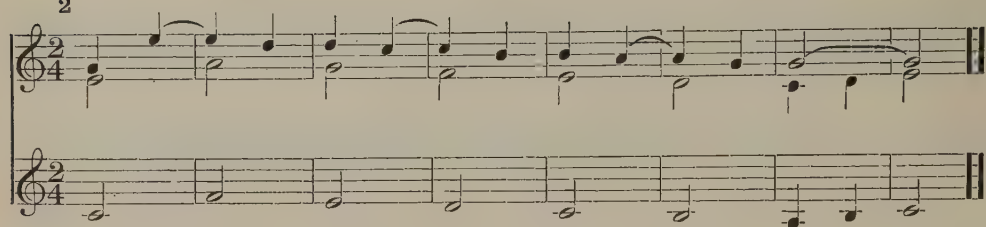
Like a child I lay my head In sweet sleep up - on my bed.  
 Touch of an - gels' hands is sweet; Not a stone shall hurt my feet.  
 Ah! my God, how good thy will! I will nes - tle and be still.



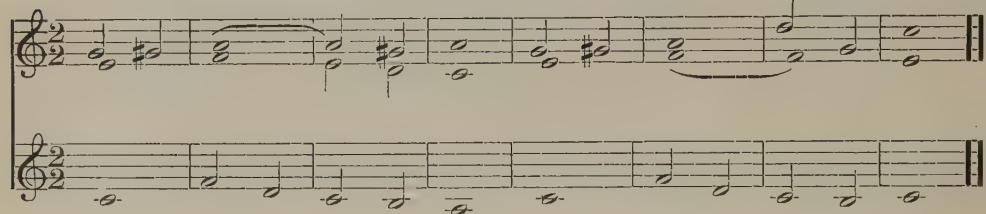
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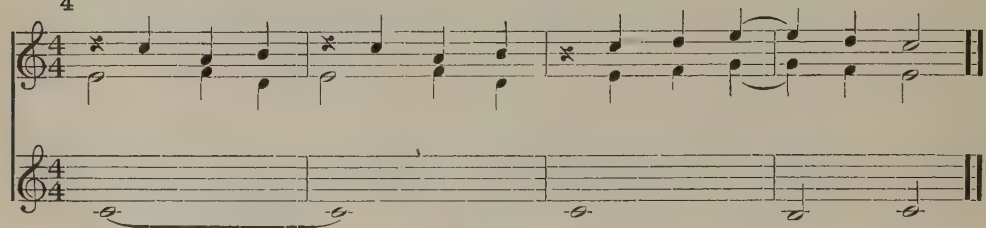
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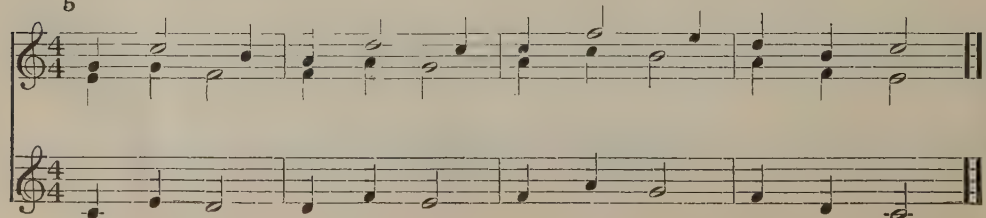
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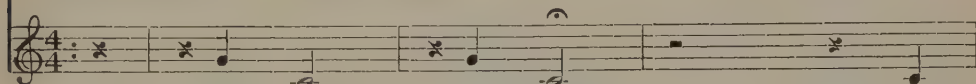
## THE BELL-BUOY

WALTER KERR

DONALD LACHLAN



1. Clang, clang! Clang, clang! The surf is high, No  
 2. Clang, clang! Clang, clang! In caverns deep The



Clang, clang! Clang, clang!



help is nigh, The tem - pest swells the sea. In  
 lost ones sleep, While mer - maids chant their doom. Thro'



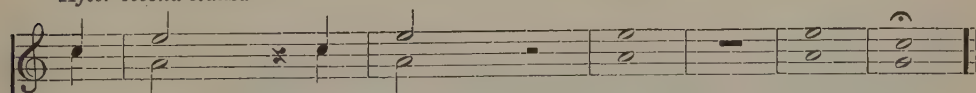
Clang!



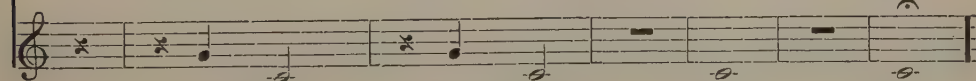
lur - id skies The sea - gull cries, The mar - i - ner seeks a lea.  
 nar - row way We make the bay, 'Mid ev - er deep-'ning gloom.



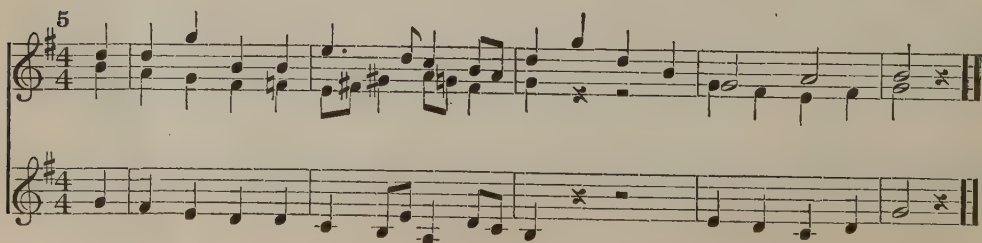
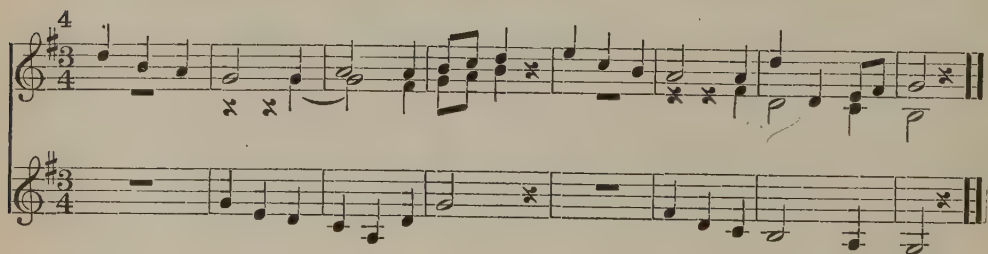
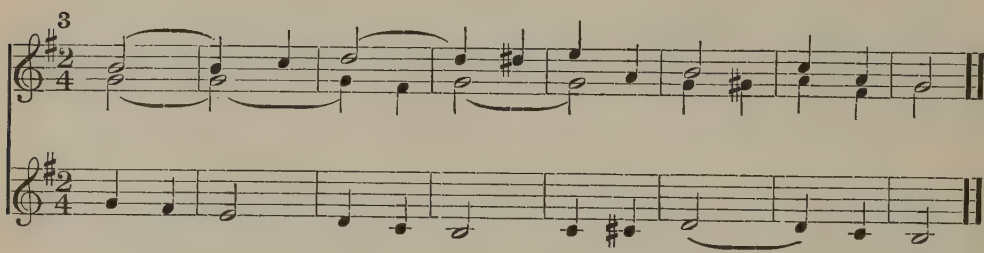
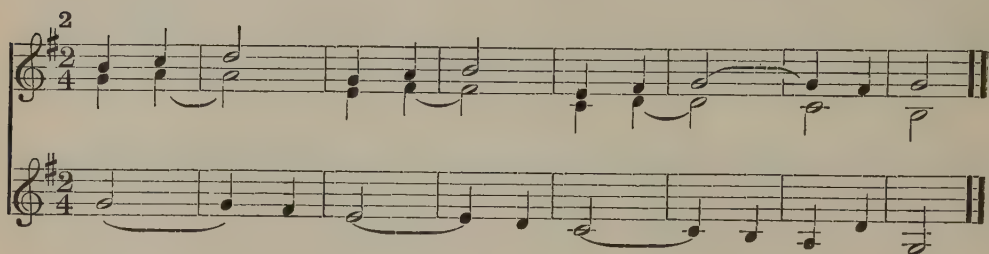
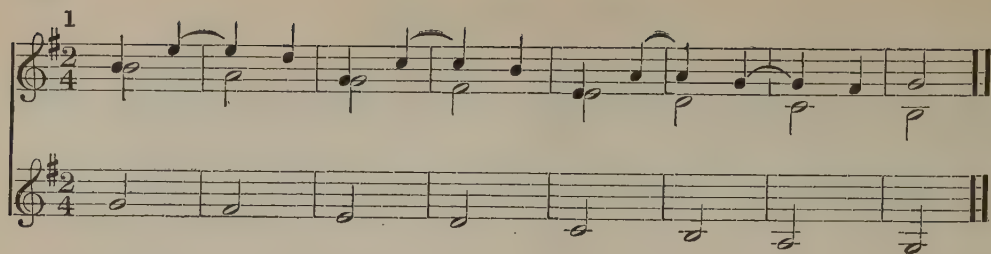
*After second stanza*



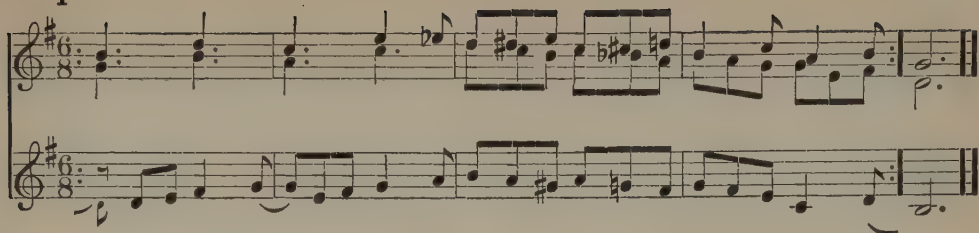
Clang, clang! Clang, clang! Clang! Clang! Clang!



Clang, clang! Clang, clang! Clang! Clang!

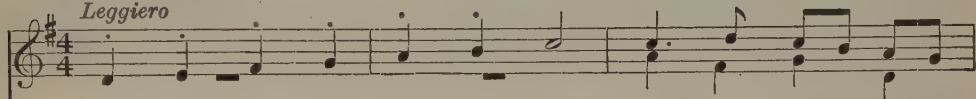


1

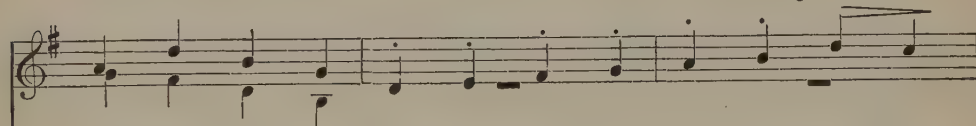
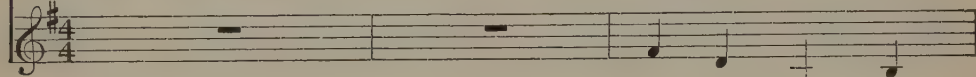


## BUTTERFLY

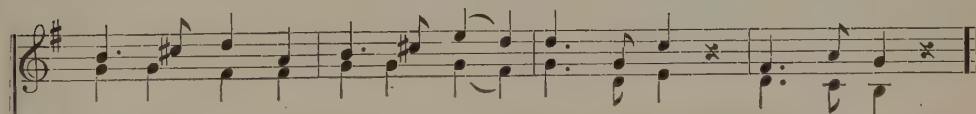
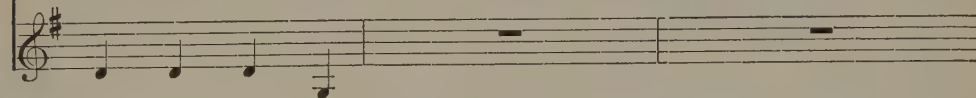
PHILIP WOOLF, Tr.  
*Leggiero*



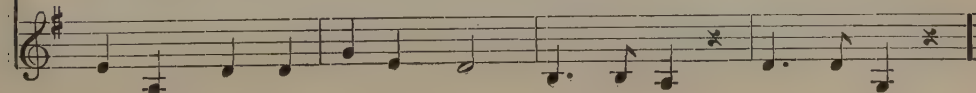
1. "Dain - ty gem with glow - ing wing, O - ver buds and
2. "Free and light as ver - y air, O - ver fields and
3. "Lit - tle child, to mer - cy cling, Leave me in the

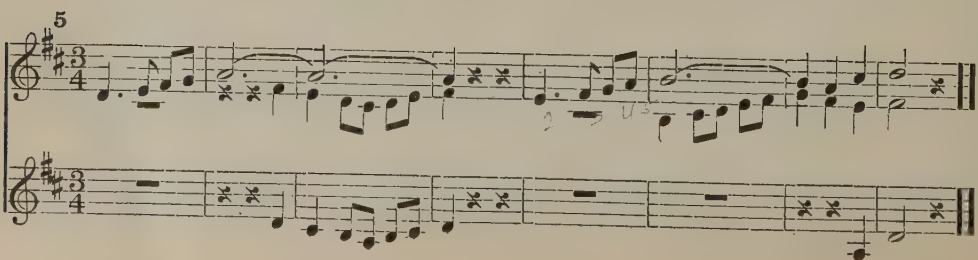
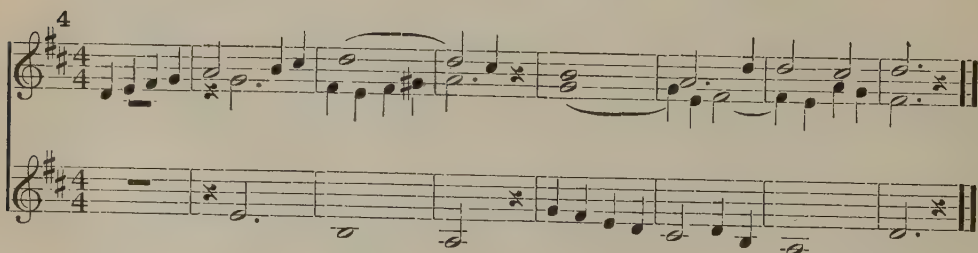
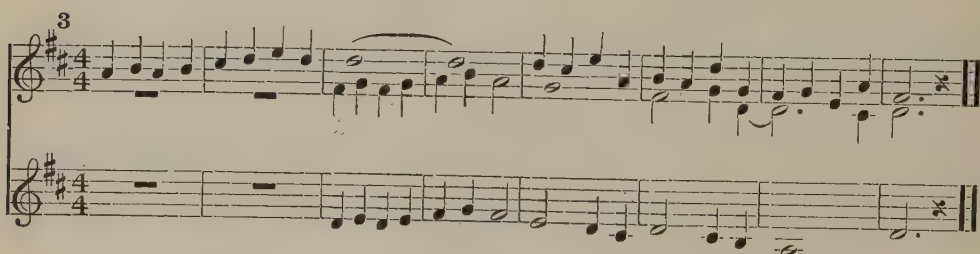
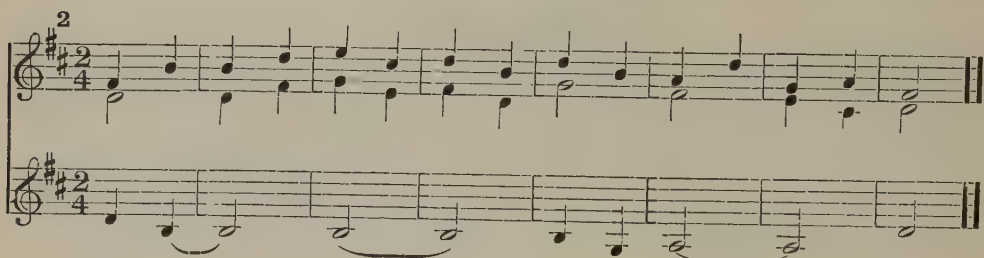
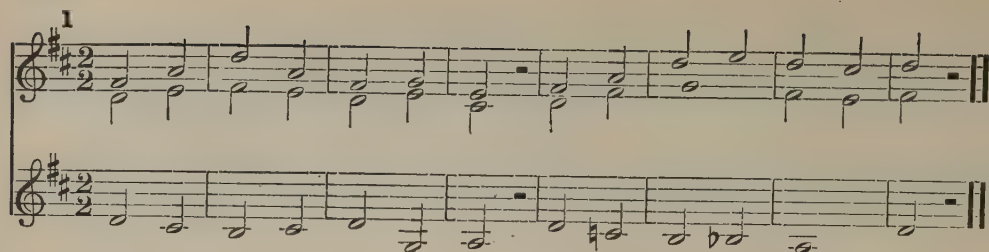


blos - soms trip - ping, Fine rich hon - ey al - ways sip - ping,  
mead - ows flash - ing, Af - ter you I must be dash - ing,  
sun - light fly - ing, I so fair, when day is dy - ing,



Pret - ty gor-geous hap-py thing; But - ter-fly, but - ter-fly.  
I must catch you, jew - el rare; But - ter-fly, but - ter-fly."  
Here shall lie a life - less thing — But - ter-fly, but - ter-fly."

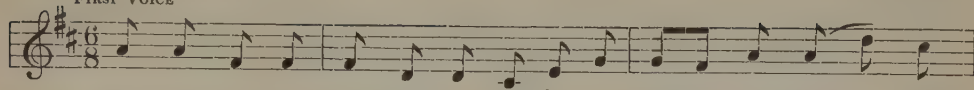




## JOY OF LIFE

MARY R. MITFORD  
FIRST VOICE

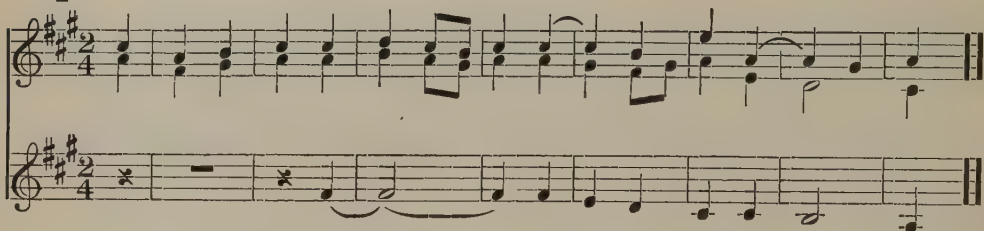
W. A. MOZART



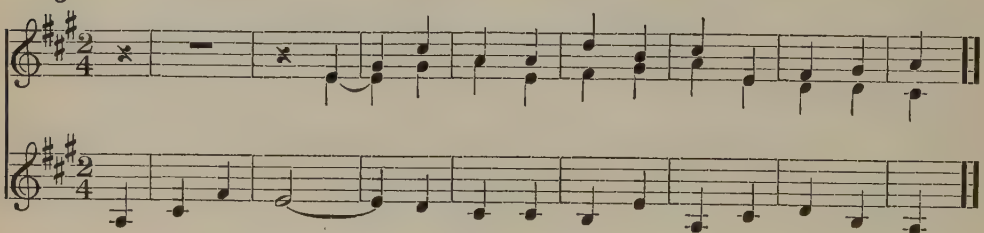
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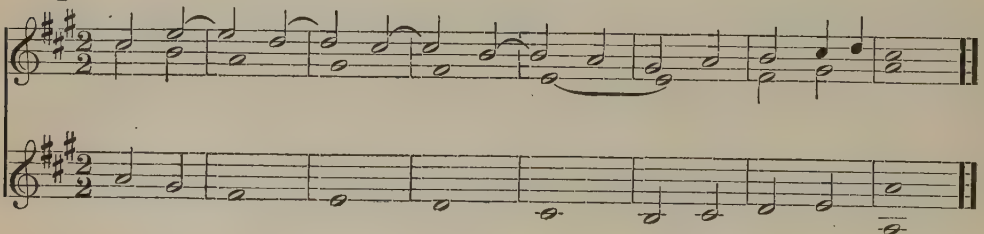
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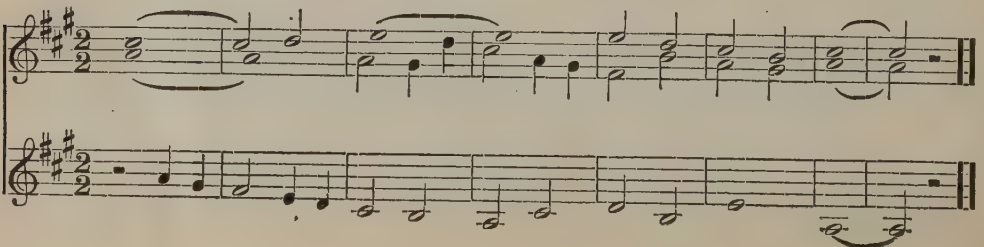
3



4



5



## MAY SONG

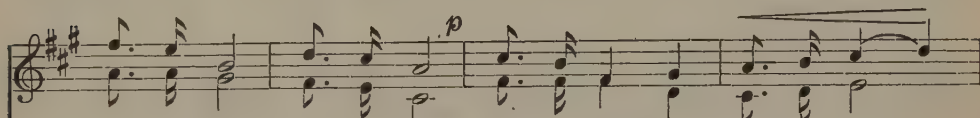
Polish Song

*Allegro*

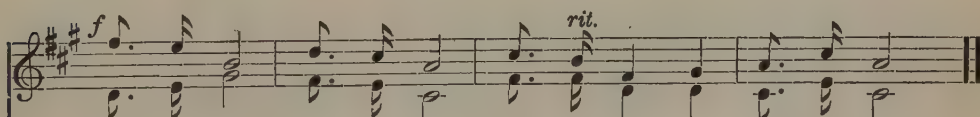
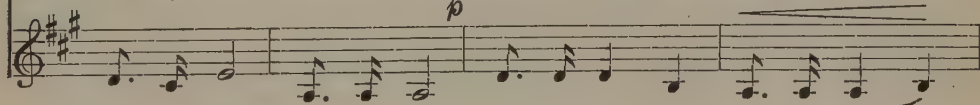
1. May is here, the world re-joic - es; Earth puts on her smiles to greet her;
2. Birds thro' ev-'ry thick-et call - ing, Wake the woods to sounds of gladness;
3. Earth to heaven lifts up her voic - es; Sky and field and wood and riv - er;



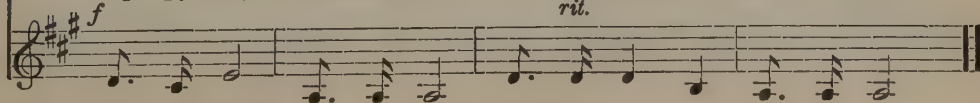
Grove and field lift up their voic - es; Leaf and flower come forth to meet her!  
 Hark! the long drawn notes are falling, Sad, but pleas-ant in their sad - ness.  
 With their heart our heart rejoic - es, For his gifts we praise the Giv - er.



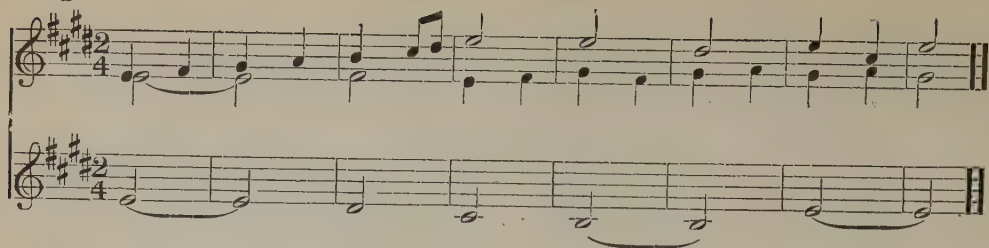
Hap - py May! blithesome May! Win-ter's reign has passed a - way—



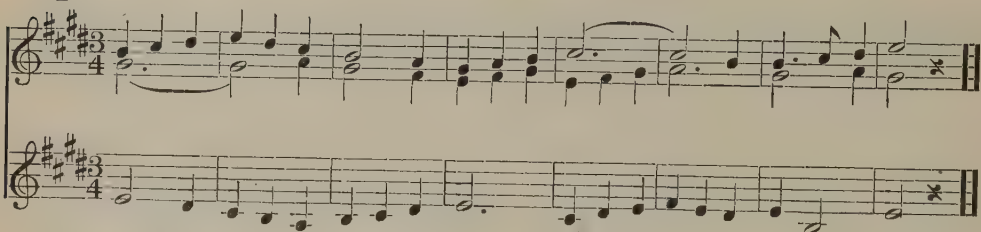
Hap - py May! blithesome May! Win-ter's reign has passed a - way!



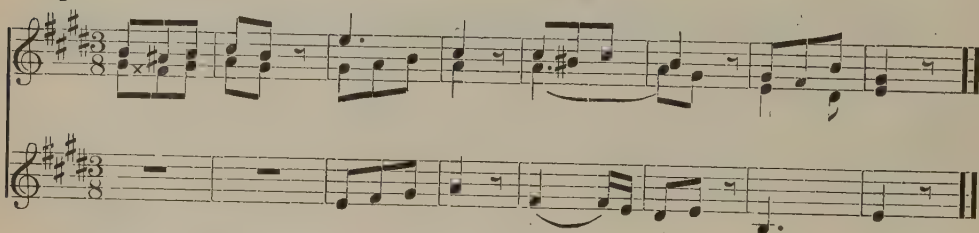
1



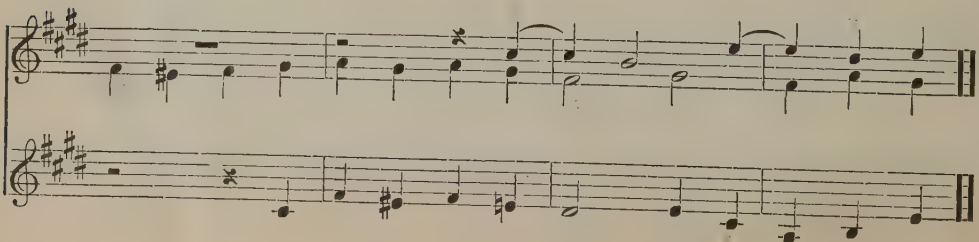
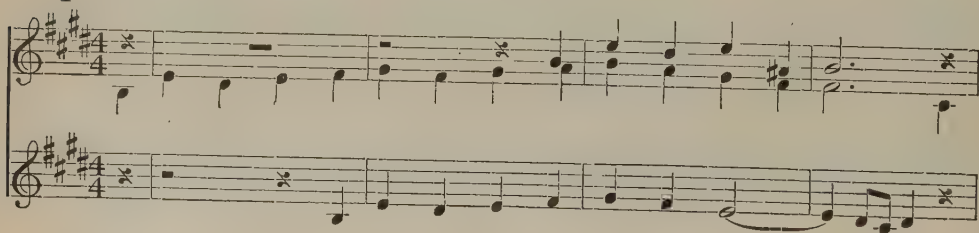
2



3



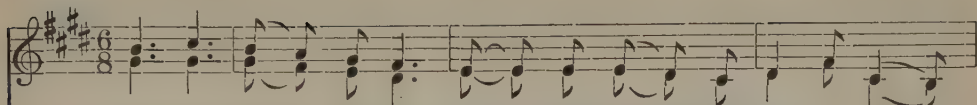
4



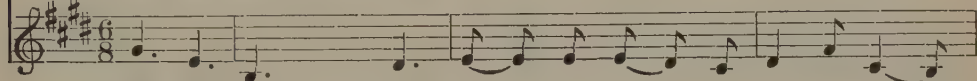
## TWO GO A-RIDING

NANCY B. TURNER

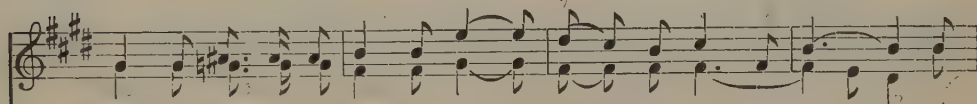
A. M. MYRBERG



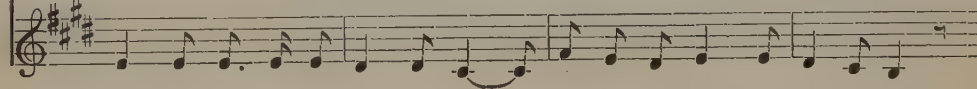
1. See - saw, high and low, Two in the sad-dle, we're off for town;  
 2. See - saw, we need no whip, Spur nor rein to help us guide; The



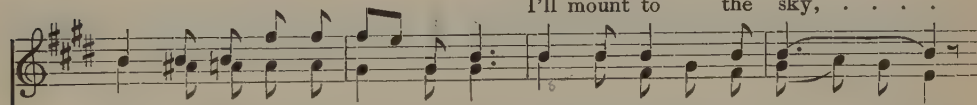
See - saw, see - saw,

to go. . . .  
and wide. . . .

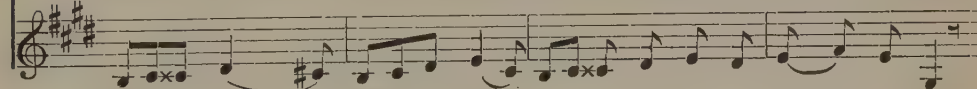
Send me up, and I'll send you down, That is the way . . . to go. A  
 coast is clear for a jol - ly trip, The way is cool . . . and wide. O



Thro' the sun - ny air, . . . .  
 I'll mount to the sky, . . . .



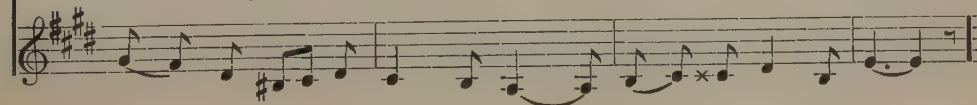
swing - ing can-ter will take us there, Mile by mile thro' the sun - ny air,  
 toss me low and I'll toss you high, Dip to earth, and I'll mount to the sky,

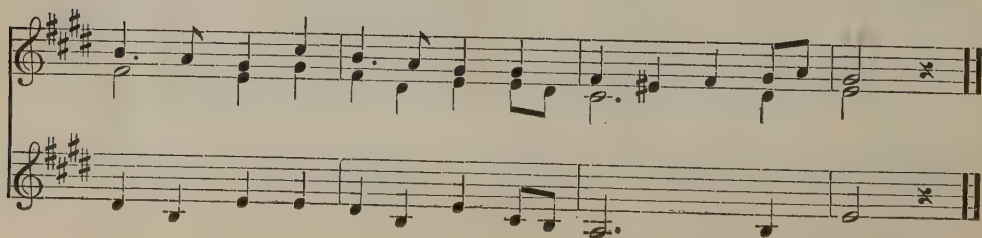
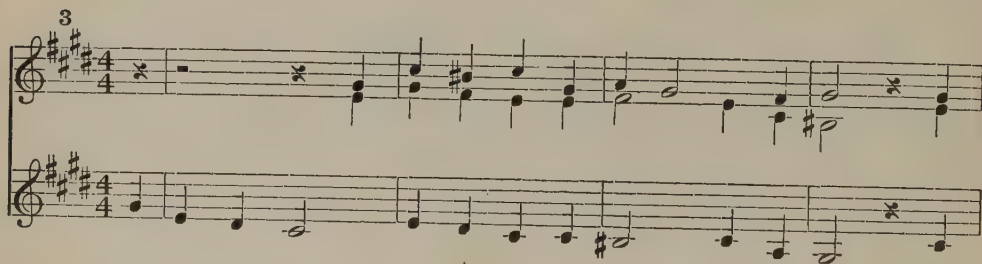
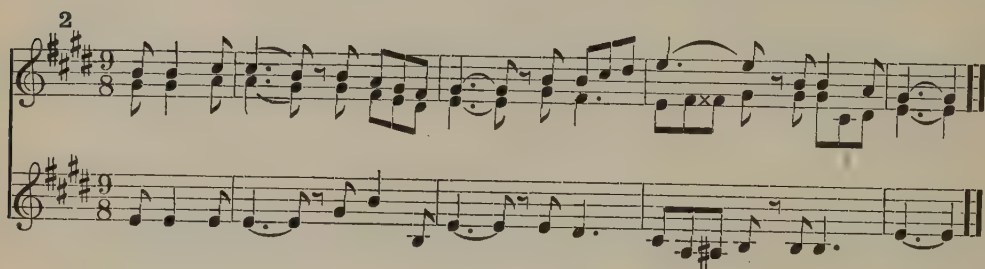
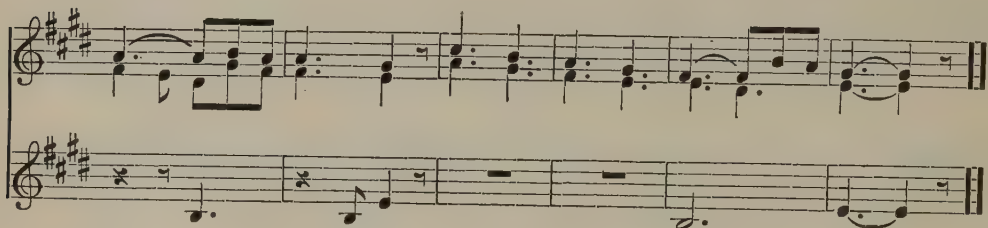
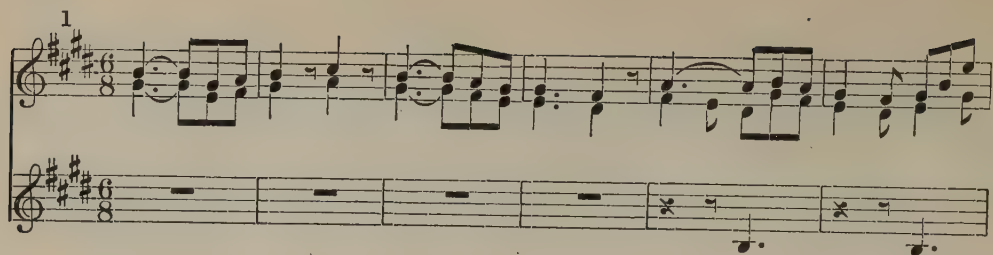


See - saw, . . . see - saw,



Splen - did steed, and fear - less pair, Gal-lantly high and low!  
 So on our jour - ney, mer - ri - ly We ride, we ride, we ride!





## AN INVITATION

G. K. MENZIES

*Moderato*

MORITZ VOGEL

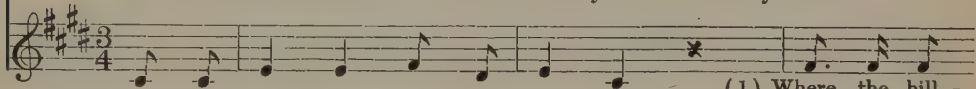
(1) Where the hill -



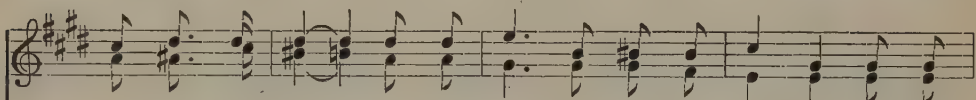
1. Come and scam - ble through the heath - er Where the hill -

2. You shall see the wa - ters fall - ing, O'er the sand -

3. See the white-tailed rab - bits near you—How they scut -



(1) Where the hill -



tops touch the sky, Come and scale the peaks of gran - ite Where the

y shal-lows brawling, Dashing, splash-ing, gay - ly flash - ing O - ver

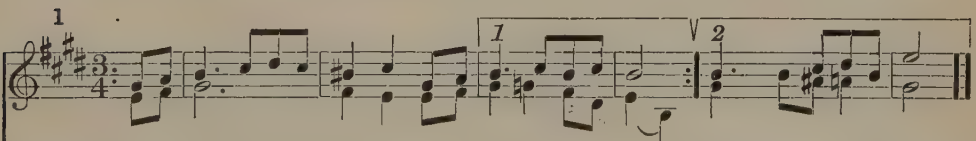
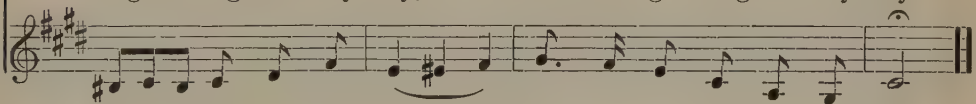
tle when they hear you! Hurry - scur - ry in their flur - ry, Swift as



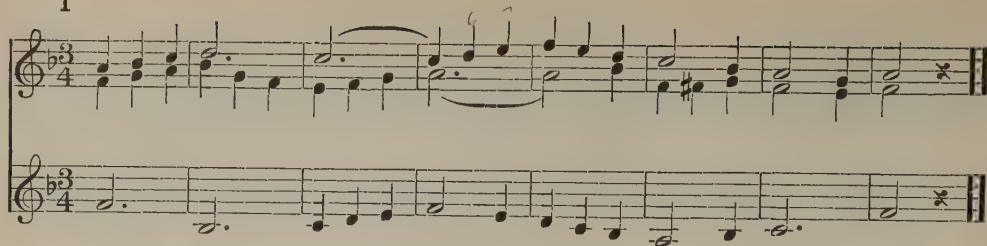
ea - gles soar on high, . . Where the ea - gles soar on high.

rock and un - der tree, . . O - ver rock and un - der tree.

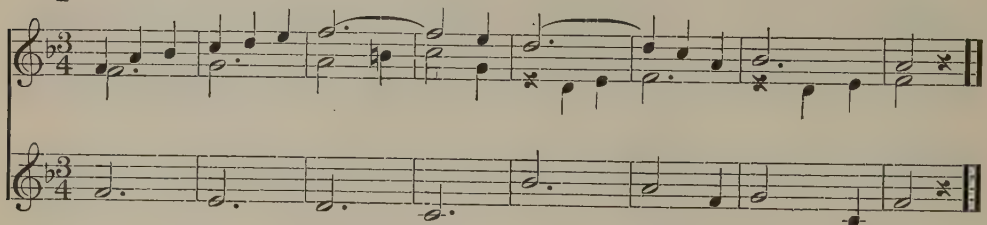
light - ning off they fly, . . Swift as light-ning off they fly.



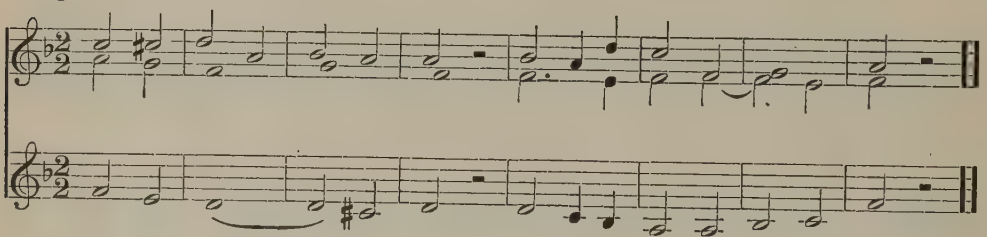
1



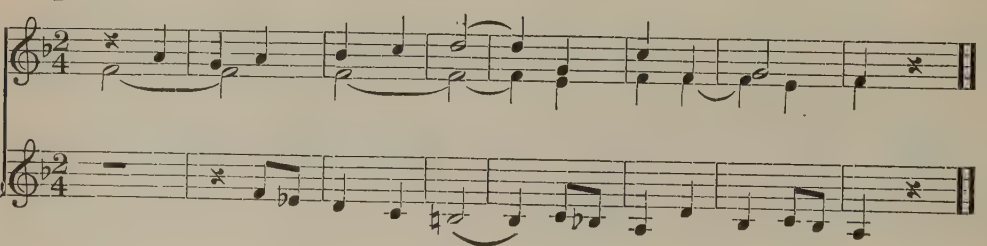
2



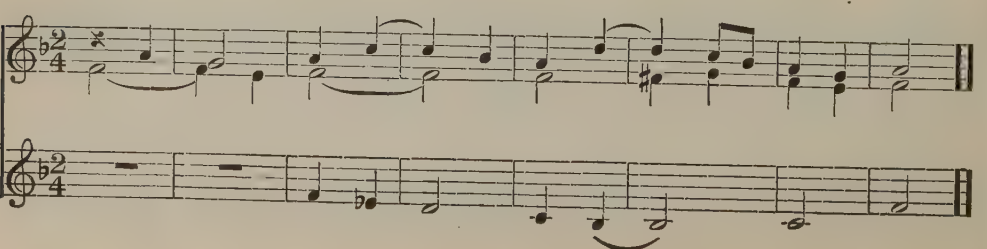
3



4



5



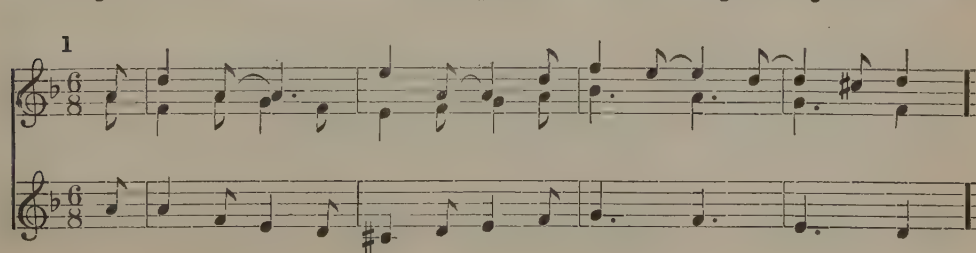
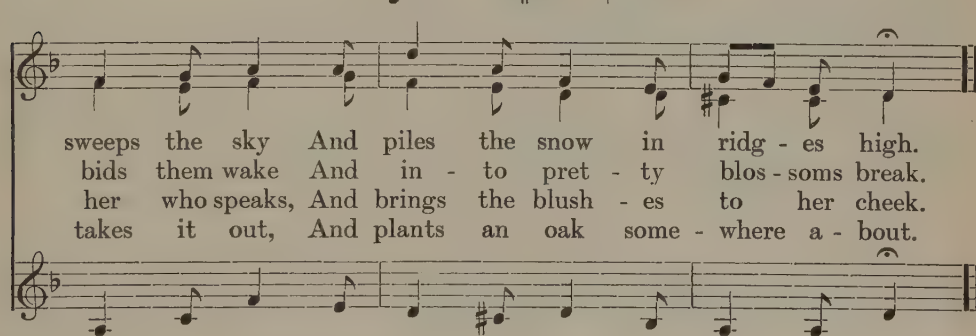
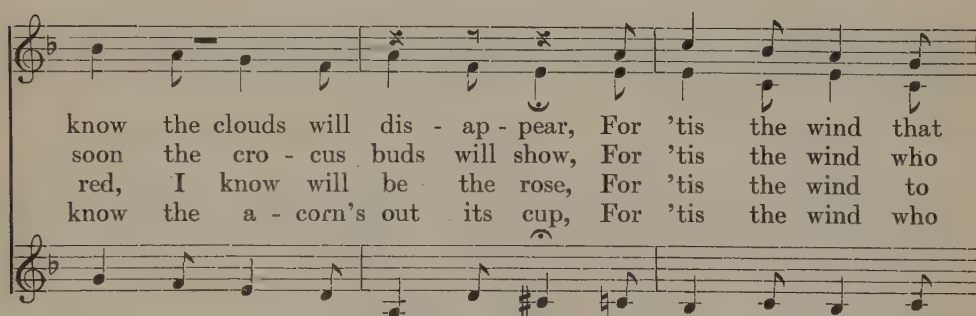
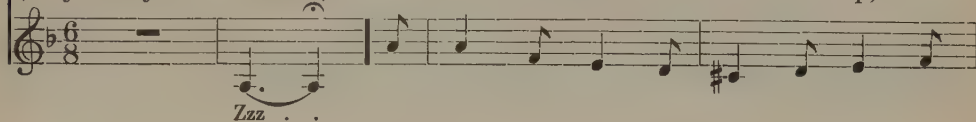
## THE FOUR WINDS

FRANK DEMPSTER SHERMAN

Zzz . . . . .



- Zzz . . . . . 1. In win - ter when the wind I hear, I  
 2. In spring when stirs the wind, I know That  
 3. In sum - mer when it soft - ly blows, Soon  
 (May be sung in E or F minor) 4. In au - tumn when the wind is up, I



1

System 1, measures 1-4. The music is in 3/4 time with a key signature of one flat (B-flat). The upper staff features a melody with eighth and quarter notes, including a half-note chord in measure 3. The lower staff contains rests in measures 1-3 and a half-note chord in measure 4.

2

System 2, measures 5-8. The upper staff continues the melody with eighth and quarter notes. The lower staff contains whole rests for all four measures.

System 3, measures 9-12. The upper staff features a melody with quarter and eighth notes, ending with a quarter rest. The lower staff contains a continuous eighth-note accompaniment pattern throughout all four measures.

3

System 4, measures 13-16. The time signature changes to 6/8. The upper staff features a melody with eighth and quarter notes. The lower staff contains a half-note accompaniment pattern.

System 5, measures 17-20. The upper staff features a melody with eighth and quarter notes. The lower staff contains a half-note accompaniment pattern.

# THE HAPPIEST HEART

JOHN VANCE CHENEY

MARGARET RUTHVEN LANG

*With spirit*

1. Who drives the horses of the sun Shall lord it but a day; . . . .  
 2. The rust will find the sword of fame, The dust will hide the crown; . . .  
 3. The happiest heart that ev-er beat Was in some qui-et breast . . .

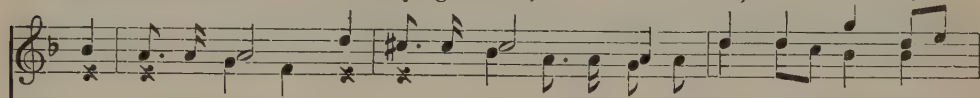


(May be sung in the  
key of E or E-flat)

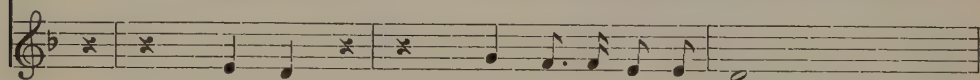
1. Who drives the hors-es of the sun Shall lord it but a day;  
 2. The rust will find the sword of fame, The dust will hide the crown;  
 3. The hap-piest heart that ev-er beat Was in some qui-et breast

'Twere best the low - ly deed were done,  
 Ay, none shall nail so high his lame,  
 That found the com - mon day-light sweet,

And kept, and kept the  
 But time, but time will  
 And left, and left to



'Twere best the low-ly deed were done, And kept the  
 Ay, none shall nail so high his name, But time will  
 That found the common daylight sweet, And left to



(1) done, . . . . .

hum - ble way, And kept . . . . the hum - - - ble way. . .  
 tear it down, But time . . . . will tear . . . . it down. . .  
 Heav'n the rest, And left . . . . to Heav'n . . . . the rest. . .



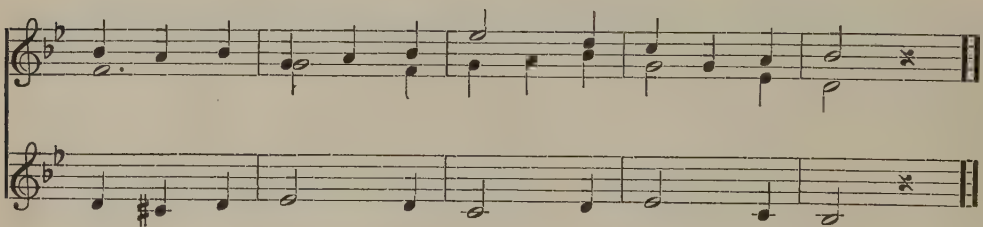
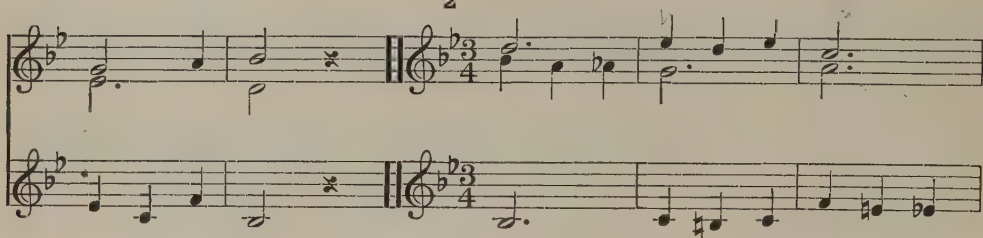
humble way, And kept the hum - ble, hum - - - ble way. . .  
 tear it down, But time will tear, will tear . . . it down. . .  
 Heav'n the rest, And left to Heav'n, to Heav'n . . the rest. . .



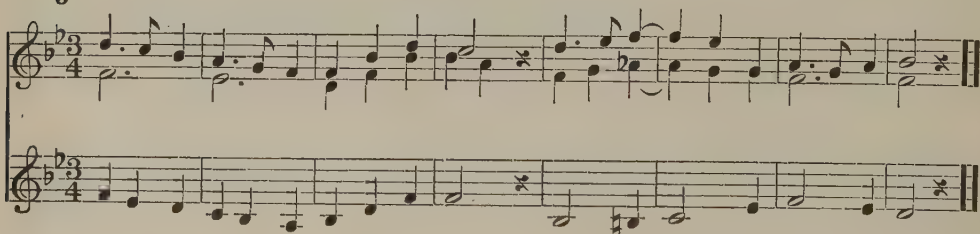
1



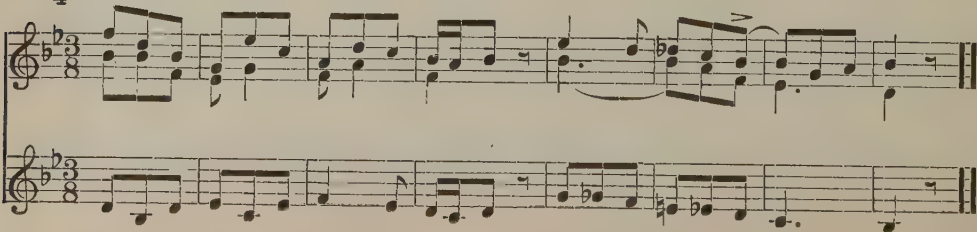
2



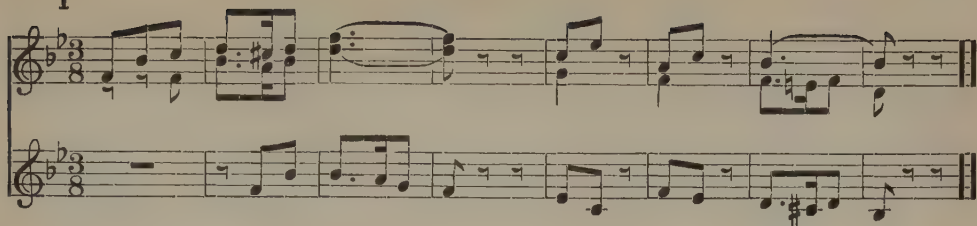
3



4



1

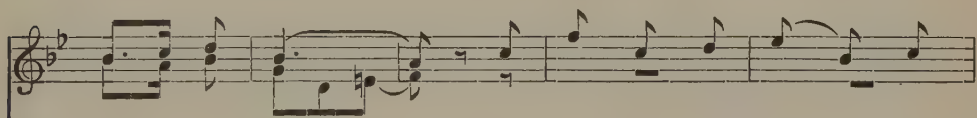


## FOUR-LEAF CLOVER

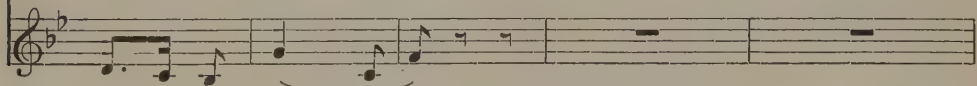
JEAN BASSETT



1. Un - der a bank where mead-ow grass grows And a brook sings a  
 2. Tim - id and shy it hung down its head As in fear of a  
 3. One day a lad came hur - ry - ing by, And that wee four - leaf



joy - ous song, . . . A wee four - leaf clo - ver  
 pass - ing glance, . . . While all of its com - rades  
 clo - ver spied; . . . He greet - ed his find with



shy - ly hid All a - lone in a three - leaf'd throng.  
 stood e - rect And at four-leaf all gazed a - skance.  
 shouts of glee, And then car-ried it home with pride.



## THE WONDERFUL WORLD

W. B. Rands

C. L. SJÖBERG

1. Great, wide, beau - ti - ful, won - der - ful World, . With the  
 2. Won - der - ful air . . is o - ver me, . . And the  
 3. You friend - ly Earth! how far do you go, . . With the

*mp*

won - der - ful wa - ter . . round . . you  
 won - der - ful wind is . . shak - ing the  
 wheat - fields that nod and the riv - ers that

*rit.*

*a tempo* *stringendo* *f*

curled, . . And the won - - der - ful, won - der - ful  
 tree; . . It . . walks . . on the wa - ter, and  
 flow, . . With cit - ies and gar - dens, and

*a tempo* *stringendo* *f*

grass up - on your breast,  
whirls, whirls the mills,  
cliffs, cliffs and isles,

O World, World,  
And talks to it -  
And peo - ple up -

*p* *piu lento*

*ff* *piu lento*

*sf* *molto dim.* *p*

1, 2 *molto cres.* *poco rit.*

you are so beau - ti - ful - ly drest! . . . . .  
self on the tops . . . of the hills.

*cres.* *poco rit.* L.H.

3  
SOLO VOICES OR SEMICHORUS

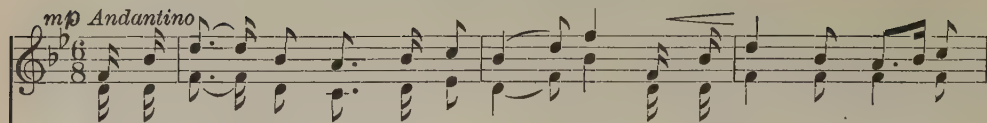
on you for thou - - sands of miles? . . . . .

CHORUS

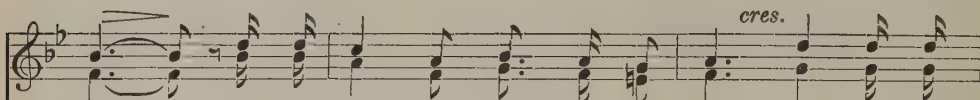
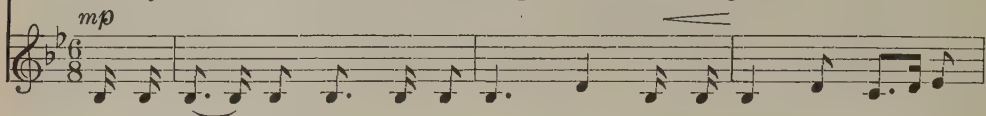
on you for thou - - sands of miles? . . . . .

*cres.* *poco rit.* L.H.

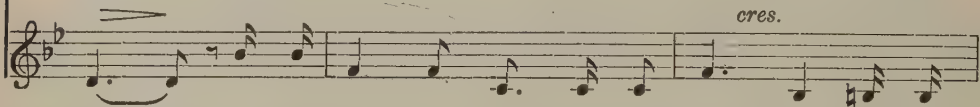
## IN THE WOODS

*mp Andantino*

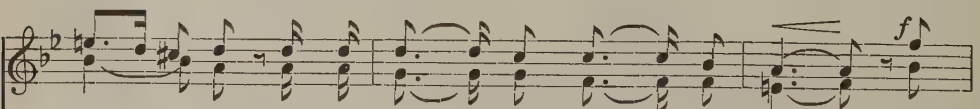
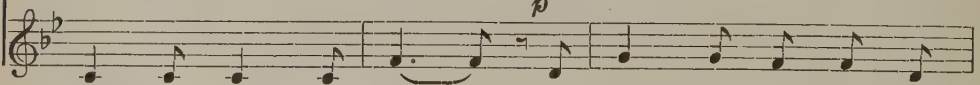
1. In the wood where shad-ows are deep - est, From the branch-es o - ver -
2. Then some mag-i-cal words did she ut - ter, I a-lone could un - der -
3. In my heart of hearts was the mag - ic, That a-gain can nev - er

*mp*

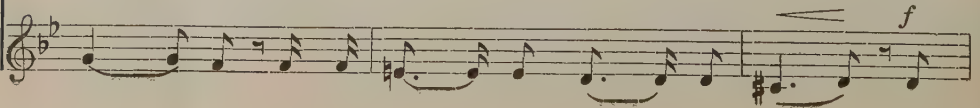
head, . . Where the wild wood-straw - ber - ries clus - ter, And the  
stand, . For the sky grew blu - er and bright - er, As there  
be. . . Shall I tell what pow - er - ful fair - y Built the

*cres.*

soft - est moss is spread, I met a won - der - ful  
rose, on ei - ther hand, The cloud - y walls of a  
pal - ace, all for me ? 'Twas but a lit - tle white

*p*

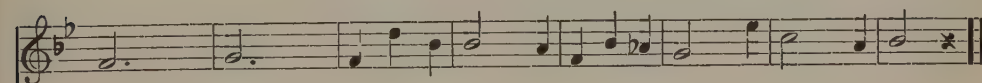
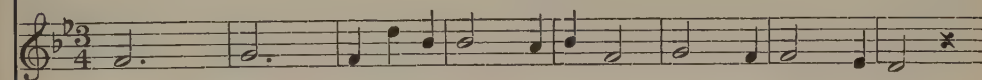
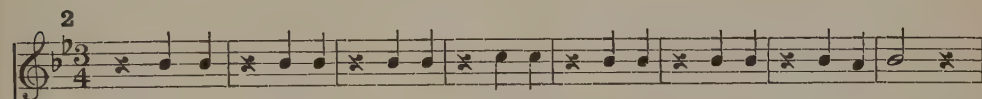
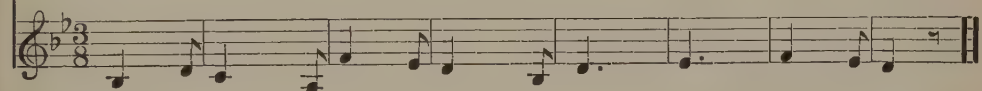
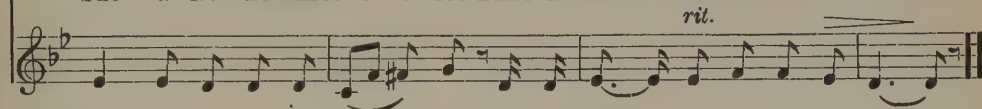
fair - y, And I fol - lowed where she led, . . I  
pal - ace, That was built in fair - y - land, . The  
vi - o - let That I found at the root of a tree, 'Twas

*f*



met a won-der-ful fair - y, And I fol - lowed where she led.  
cloud - y walls of a pal - ace, That was built in fair - y - land.

but a lit - tle white vi - o - let That I found at the root of a tree.



1

2

3

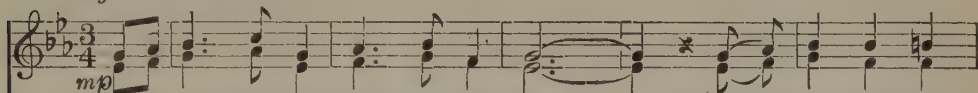
4

5

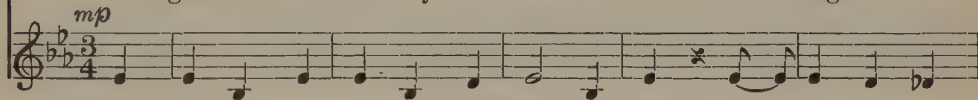
## THE BOY WHO FORGETS

PAULINE FRANCES CAMP

GORDON B. NEVIN

*Allegretto scherzando*

1. I love him, the boy who for - gets; . . . Does it seem such a  
 2. I'd trust him with all that I own, . . . And know nei - ther  
 3. He al - ways for - gets to pay back . . . The boy who has  
 4. For - gets to look sulk - y and cross . . . When things are not



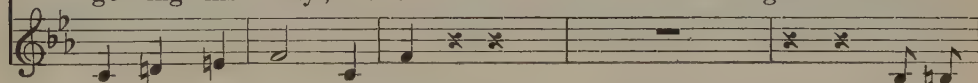
(1) for - gets, for - gets;

Can't help it, can't help it; he's  
 But the se - cret, the se - cret of  
 For - gets, he for - gets that a  
 For - gets, he for - gets a - bout



queer thing to say? . . .  
 wor - ries nor frets; . . .  
 done him an ill; . . .  
 go - ing his way; . . .

Can't help it; he's  
 But the se - cret of  
 For - gets that a  
 For - gets a - bout

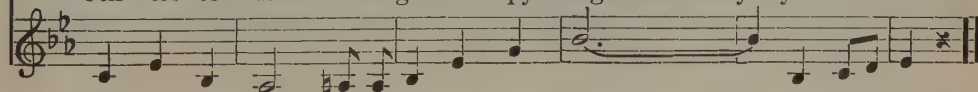


to say?  
 nor frets;  
 an ill;  
 his way;

He is  
 But the  
 That a  
 A - bout

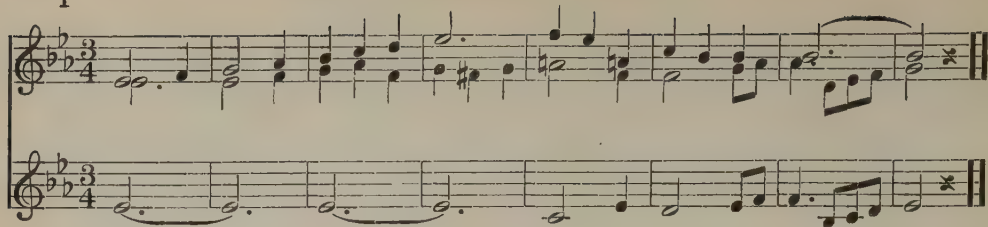


one of my pets; De - light - ful at work or at play. . . .  
 this lies a - lone In the things that this laddie for - gets. . . .  
 grudge he owes Jack, And smiles at him pleas - ant - ly still; . . .  
 oth - ers to learn The gos - si - py things that "They say." . . .

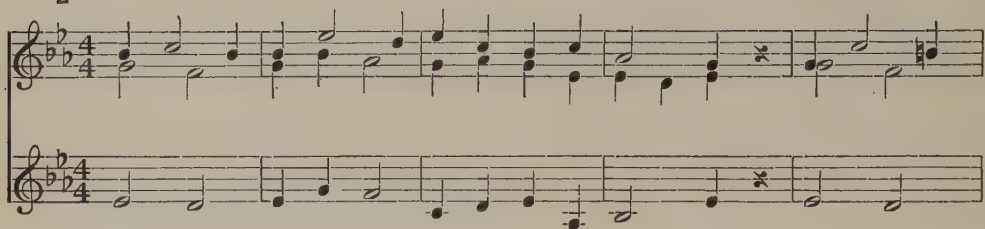


one of my pets; De - light - ful at work . . . or at play.  
 se - cret's a - lone In the things that this lad - - - die for - gets.  
 grudge he owes Jack, And smiles at him pleas - - - ant - ly still.  
 oth - ers to learn The gos - si - py things . . . that "They say."

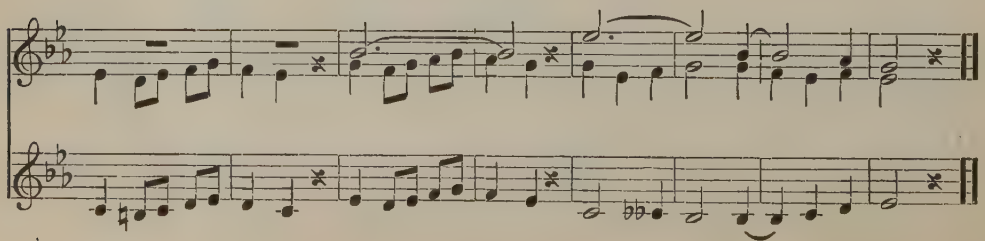
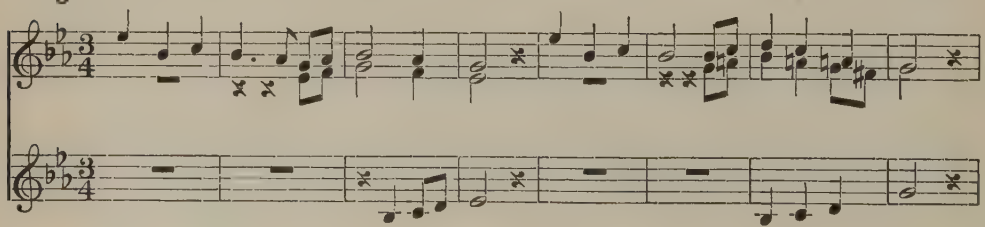
1



2



3

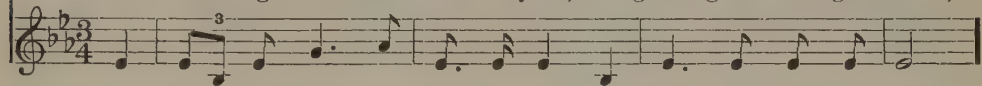


## AUTUMN

A. C. BENNETT



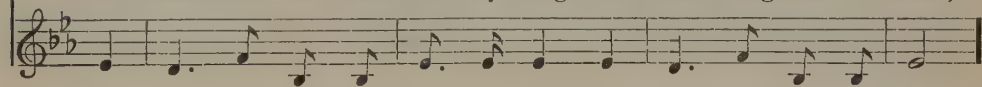
1. The leaves we've seen In spring so green, In au - tumn now are brown;  
 2. The fo - liage sere But crowns the year, Though boughs and twigs are bare,



Tho' wish we may That they would stay, To earth they'll flut - ter down.  
 The leaves but go A - while, to show How God for all doth care;



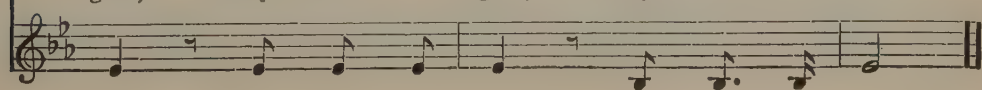
Yet, nev - er fear, When spring is here, We'll look for them in vain;  
 He takes them now That ev - 'ry bough In throb - bing life re - main,



With A - pril show'rs And primrose flow'rs The leaves will come a -  
 And bright-lier green It may be seen, When new leaves come a -



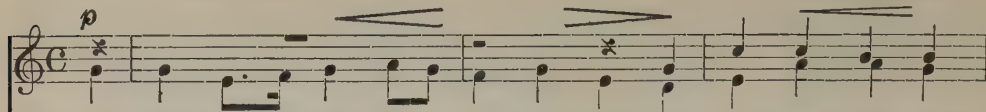
gain, They'll come a - gain, they'll come a - gain.



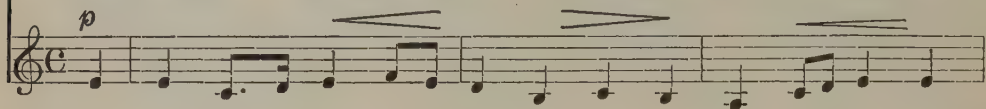
## TO THE FRINGED GENTIAN

WILLIAM CULLEN BRYANT

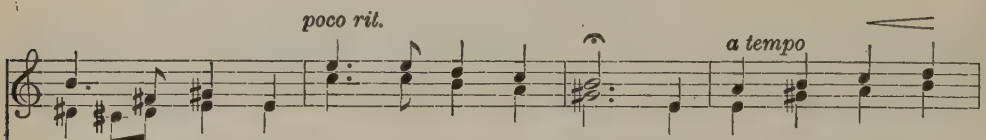
JOHANNES FEYHL



1. Thou blos - som bright with au - tumn dew, And col - ored with the  
 2. Thou wait - est late, and com'st a - lone, When woods are bare, and



heaven's own blue, That op'nest, when the qui-et light Suc - ceeds the keen and  
 birds are flown, And frosts and short-'ning days por-tend The ag-ed year is

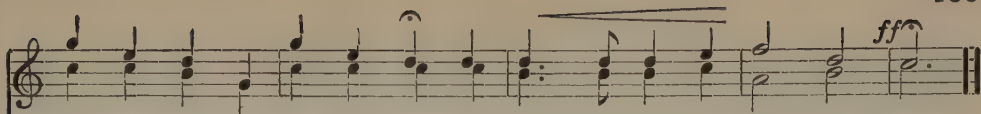


frost-y night, the keen and frost - y night. Thou com - est not when  
 near his end, the year is near his end. Then doth thy sweet and

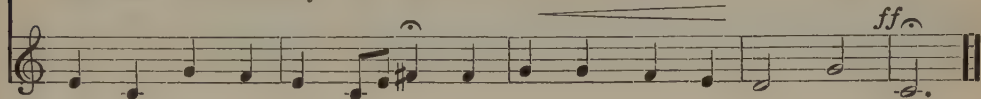


vio - lets lean O'er wan-d'ring brooks and springs un - seen, Or  
 qui - et eye Look through its fring - es to the sky, Blue—

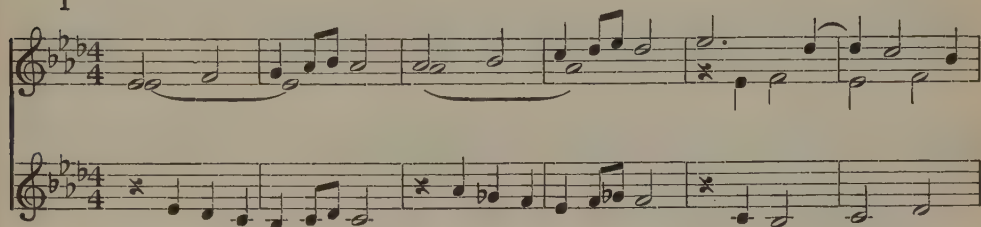




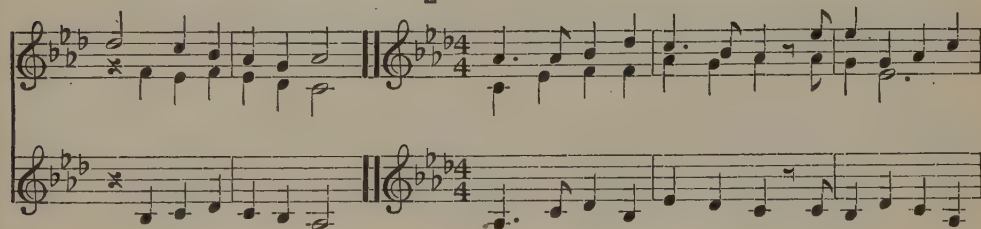
col - um - bines in pur - ple dressed, Nod o'er the ground - bird's hid - den nest.  
blue as if that sky let fall A flow'r from its ce - ru - lean wall.



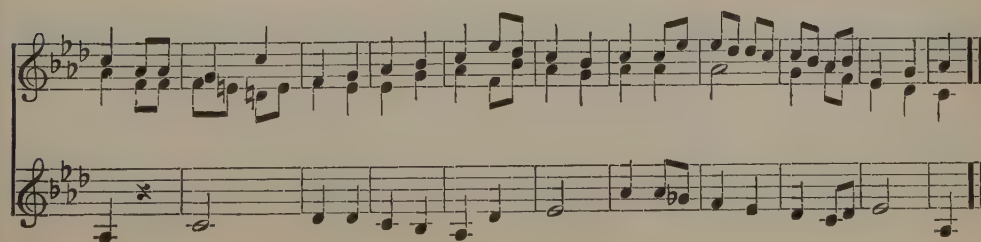
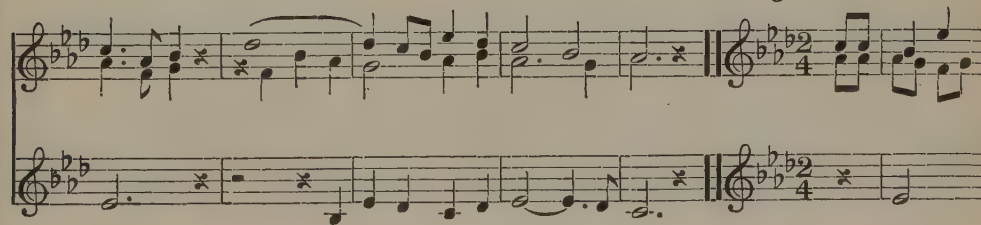
1



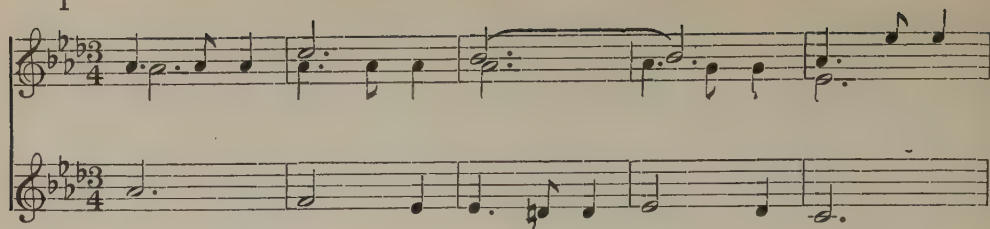
2



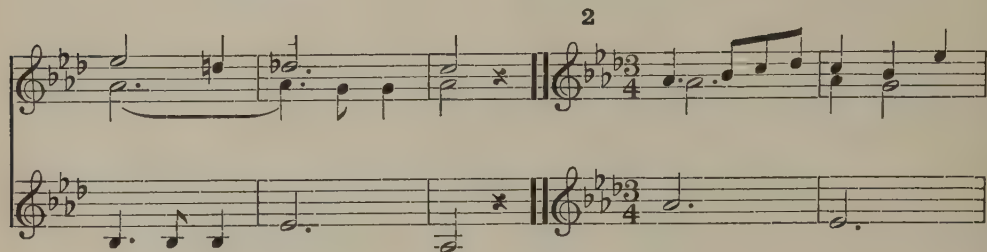
3



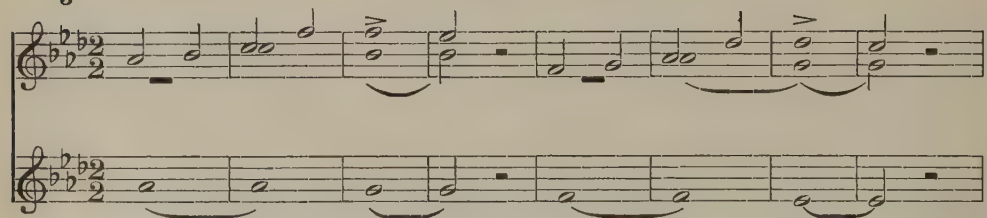
1



2

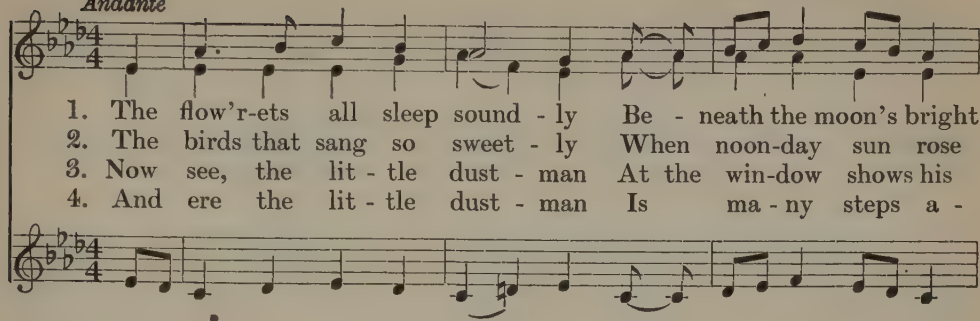


3

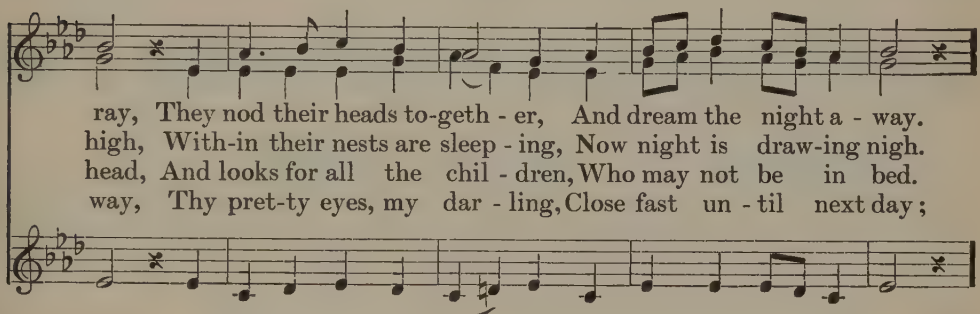


## THE LITTLE DUSTMAN

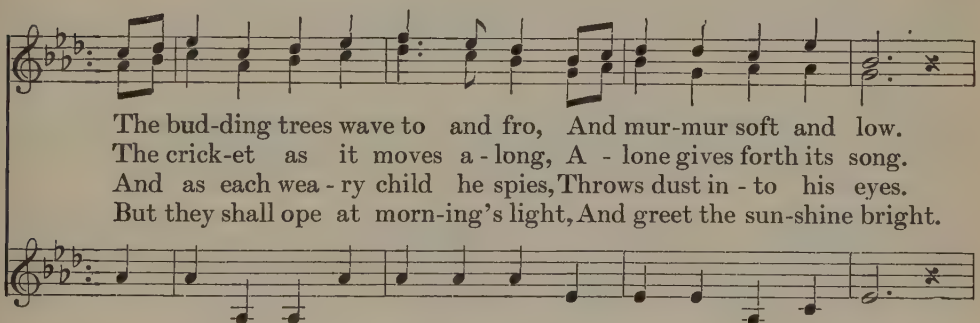
J. BRAHMS, Arr.

*Andante*


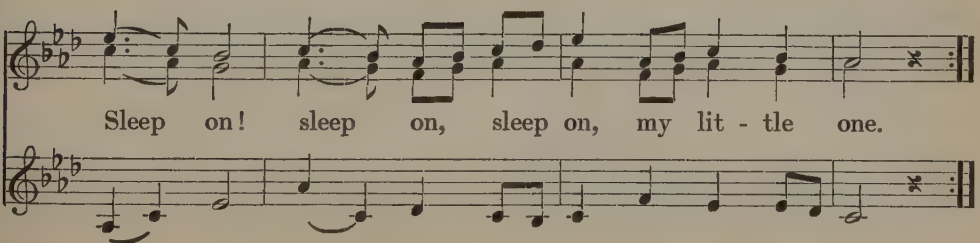
1. The flow'r-ets all sleep sound - ly Be - neath the moon's bright  
 2. The birds that sang so sweet - ly When noon-day sun rose  
 3. Now see, the lit - tle dust - man At the win-dow shows his  
 4. And ere the lit - tle dust - man Is ma - ny steps a -



ray, They nod their heads to-ge-th - er, And dream the night a - way.  
 high, With-in their nests are sleep - ing, Now night is draw-ing nigh.  
 head, And looks for all the chil - dren, Who may not be in bed.  
 way, Thy pret-ty eyes, my dar - ling, Close fast un - til next day;



The bud-ding trees wave to and fro, And mur-mur soft and low.  
 The crick-et as it moves a - long, A - lone gives forth its song.  
 And as each wea - ry child he spies, Throws dust in - to his eyes.  
 But they shall ope at morn-ing's light, And greet the sun-shine bright.



Sleep on! sleep on, sleep on, my lit - tle one.

1

2

*p*

*mf* Melody

*D.C.* <sup>2</sup>

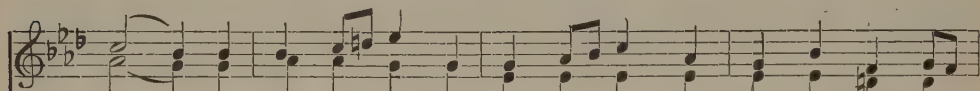
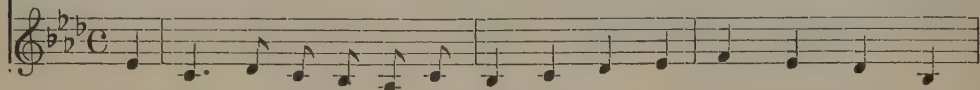
## HARVESTING

CHARLES GAMMAGE EASTMAN

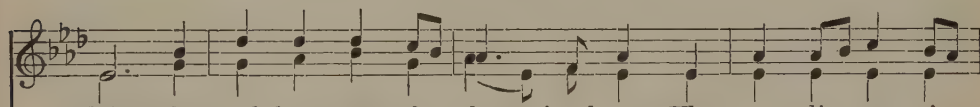
FREDERIC A. LYMAN

*Allegretto*

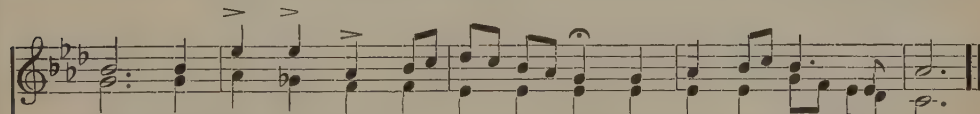
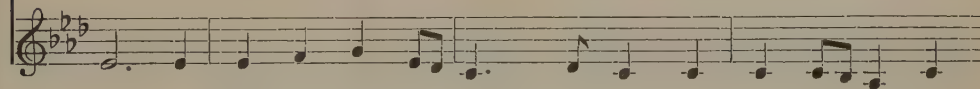
1. Take down the sick-le, boys, hur-rah, hur-rah! The ears of rip - ened
2. Thick on the hills, to-mor-row noon, hur-rah! The gath - ered stook must
3. Take down the sick-le, boys, hur-rah, hur-rah! While loads of rip - ened



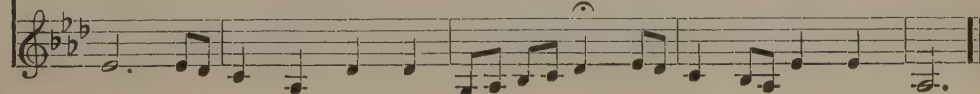
grain Are wait - ing for the reap-er's hand, Up - on the fruit - ful  
 see, . . And with the loads of yel - low corn, Shall groan the ax - le -  
 grain Are wait - ing for the reap-er's hand, Up - on the fruit - ful



plain; The mel-low moon, the chang-ing leaves, The ear - lier set - ting  
 tree; The frost, my boys, will soon . be here, And win - ter's on the  
 plain; We'll gath - er up the gold - engrain With thank-ful-ness once



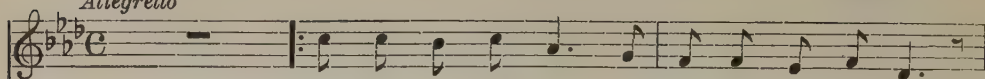
sun, Pro-claim at last, my mer-ry boys, The har - vest time be - gun.  
 way; These glo-rious days will nev - er, boys, For la - zy farm-ers stay.  
 more, And fill with the re - turn-ing seed Our bas - ket and our store.



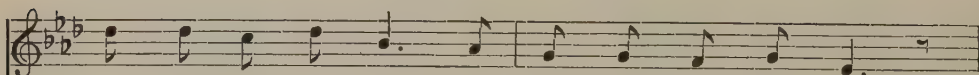
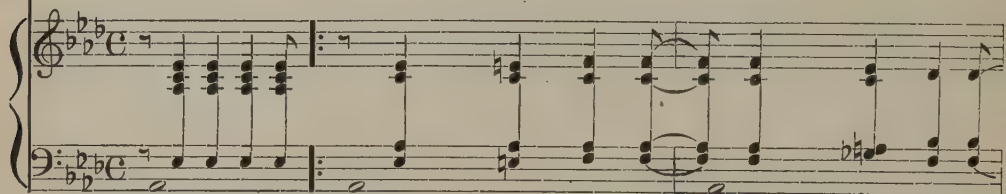
## EVENING AND MORNING

JULIA W. BINGHAM

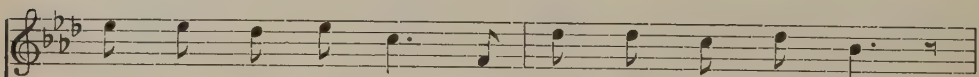
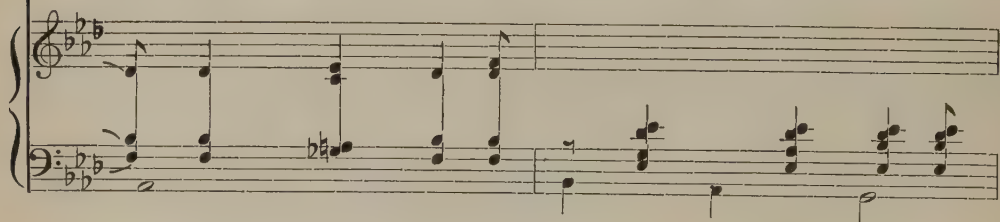
CÉSAR CUI

*Allegretto*

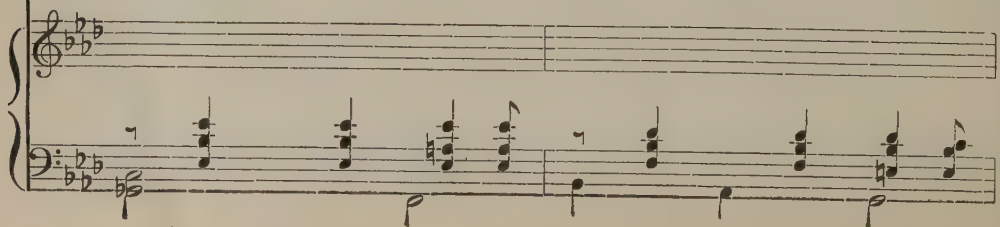
1. Gold - en sun of eve - ning, In thy splen - did car  
 2. Glo - rious sun of morn - ing, Con - quer - or of Night,



To the west re - treat - ing, Rich thy glo - ries are.  
 Far and wide thou fling - est Rays of pur - est light;



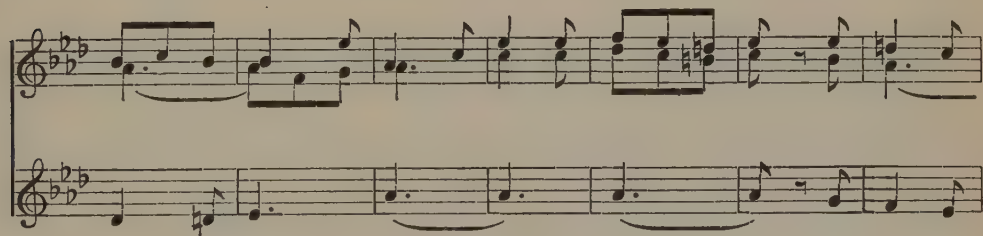
Robes of gold and crim - son In thy path re - main,  
 All thy boun - ties spread - ing With a gen - erous hand,





Trail - ing far behind thee In a fier-y train!

And thy radiance streaming (*Omit . . . . .*) O-ver sea and land.



1

2

3

4

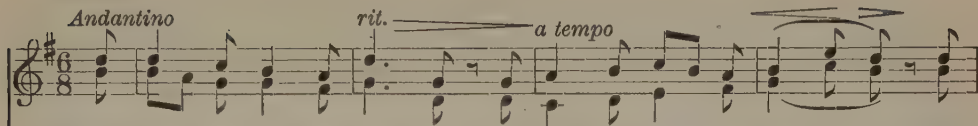
5

The musical score is presented in five systems, each consisting of two staves. The notation is as follows:

- System 1:** Both staves are in 4/4 time. The top staff begins with a treble clef and a key signature of one sharp (F#). It contains two measures, with the first measure marked with a '1' above it. The bottom staff begins with a bass clef and contains two measures.
- System 2:** Both staves are in 4/4 time. The top staff begins with a treble clef and a key signature of one sharp. It contains two measures, with the second measure marked with a '2' above it. The bottom staff begins with a bass clef and contains two measures.
- System 3:** The top staff changes to a 3/8 time signature and begins with a treble clef. It contains two measures, with the first measure marked with a '3' above it. The bottom staff remains in 4/4 time and begins with a bass clef. It contains two measures.
- System 4:** Both staves are in 3/8 time. The top staff begins with a treble clef and contains two measures. The bottom staff begins with a bass clef and contains two measures.
- System 5:** Both staves are in 9/8 time. The top staff begins with a treble clef and contains two measures, with the first measure marked with a '5' above it. The bottom staff begins with a bass clef and contains two measures.

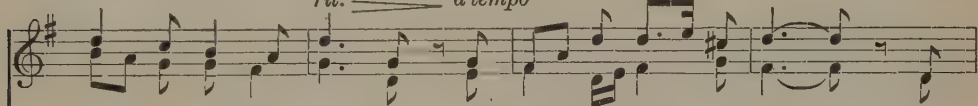
## THE ROSES AND CARNATIONS

GRUPPE

*Andantino**rit.* *a tempo*

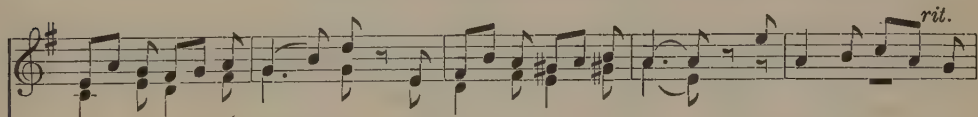
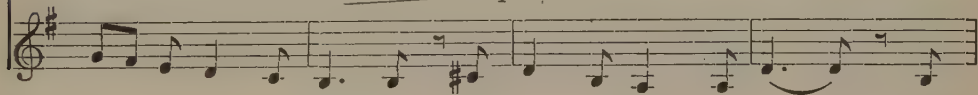
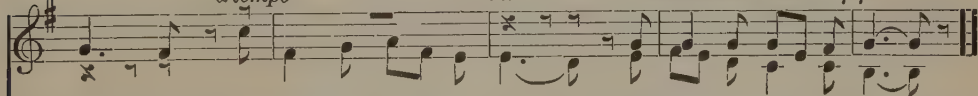
1. The Ros-es and Car-na-tions, And El-der blossoms gay, . . Must

2. The Ros-es and Car-na-tions, And El-ders in their train, . . Come

*rit.* *a tempo**rit.* *a tempo*

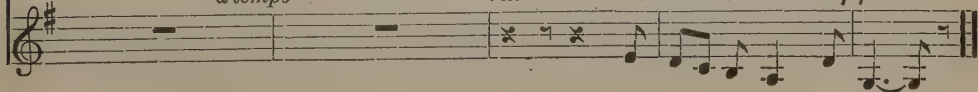
sure-ly droop and with-er, And quick-ly pass a-way. . Love

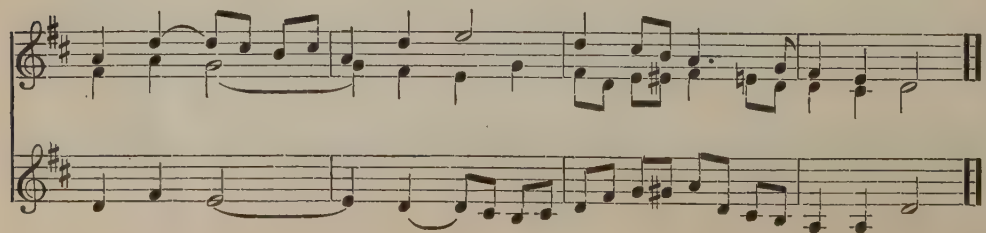
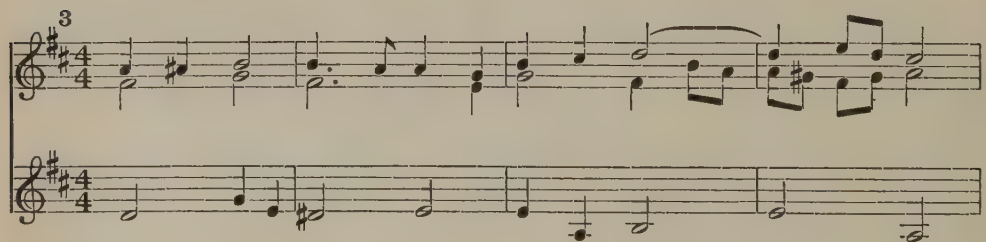
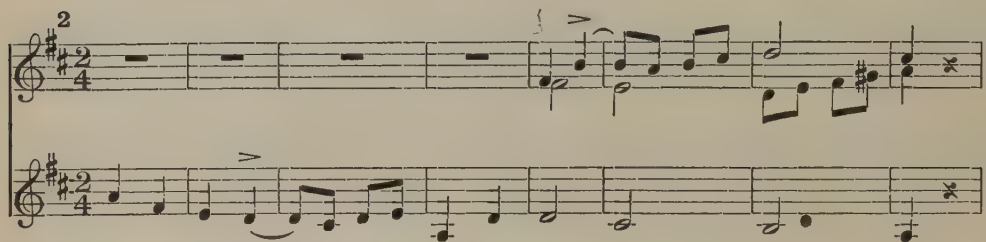
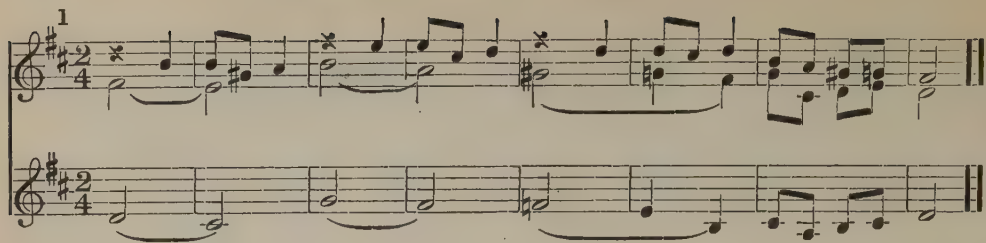
back to us in Springtime, And bud and bloom a-gain. . But

*rit.* *a tempo*is a gift, a beau-ty, Not a mere du-ty she, . And like a ten-der  
love and trust return not, When once they fade a-way, And to the heart that's*a tempo**rit.**ritardando e dim. pp*

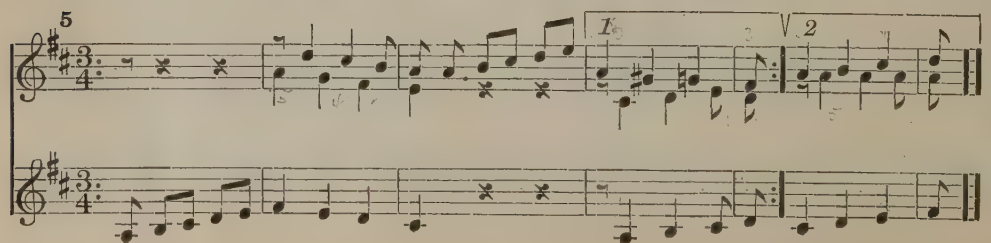
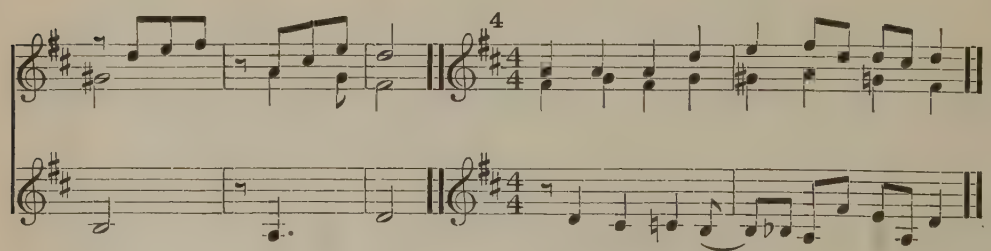
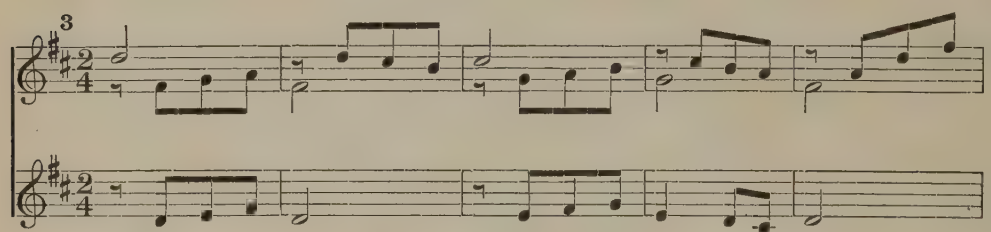
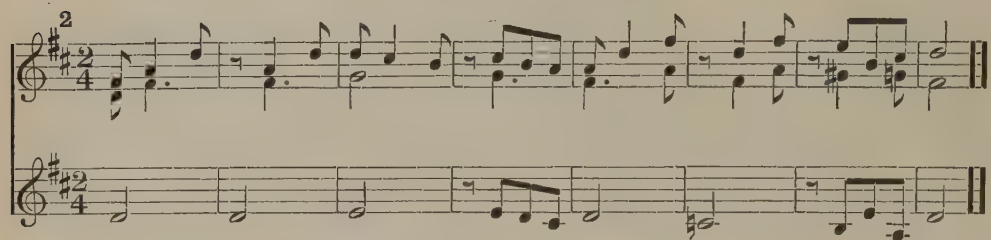
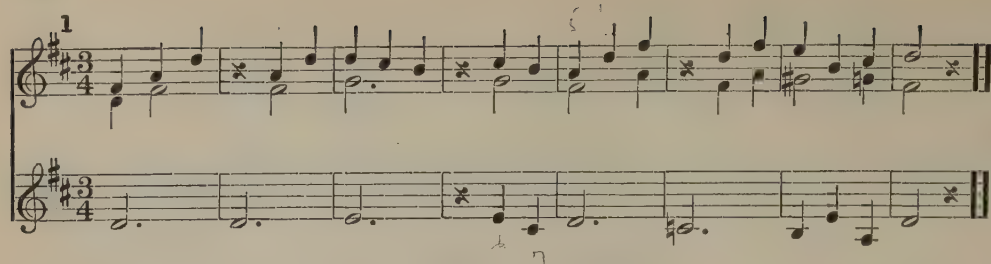
flow-er That soon may fad-ed be, That soon may faded be. .

brok-en Time brings no healing day, Time brings no healing day. .

*a tempo**rit.**ritardando e dim. pp*







## A HANDFUL OF A VALLEY

GRACE HARVEY LANE

F. WERNER

1. There's a hand - ful of a val - ley Where the east - ern hills dip down,  
 2. O, the per - fume of the wil - lows In a haze of cat - kins hung,  
 3. Come a - way with me at eve - ning When the sun lies red and low,

Where the rush - es and the reed grass Wave and whis - per, long and brown.  
 Gold - en clouds of in - cense drift - ing, By the sigh - ing west wind swung;  
 And the last bright beam is fall - ing On the wa - ter's si - lent flow,

And a brook goes thro' them, Catching heaven's smile and frown,  
 Veil of green the trees wear, O, the little leaves and young!  
 Shad - ow gains the tree - tops, Creeping soft - ly from be - low,

And a brook goes spreading thro' them, Catching heav - en's smile and frown,  
 O, the veil of green the trees wear, O, the lit - tle leaves and young!  
 While the shad - ow gains the tree - tops, Creep - ing soft - ly from be - low,

And a brook goes spreading thro' them, Catching heaven's smile and frown.  
 O, the veil of green the trees wear, O, the lit - tle leaves and young!  
 While the shad - ow gains the tree - tops, Creeping soft - ly from be - low.

1

System 1, measures 1-4. The music is in 6/8 time with a key signature of two sharps (F# and C#). The upper staff features a melody of eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and single notes.

2

System 2, measures 5-8. Measures 5 and 6 are in 6/8 time, while measures 7 and 8 change to 3/4 time. The key signature remains two sharps. The notation includes various note values and rests.

3

System 3, measures 9-12. Measures 9 and 10 are in 6/8 time, while measures 11 and 12 change to 4/4 time. The key signature remains two sharps. The system concludes with a double bar line.

4

System 4, measures 13-16. The music is in 4/4 time with a key signature of two sharps. The upper staff contains a melody with some rests, and the lower staff has a more active accompaniment.

5

System 5, measures 17-20. The music is in 2/4 time with a key signature of two sharps. The upper staff features a melody with frequent rests, and the lower staff provides a steady accompaniment.

## THE PATHS

MARY R. PAREMAN

E. R. KROEGER

*Allegretto*

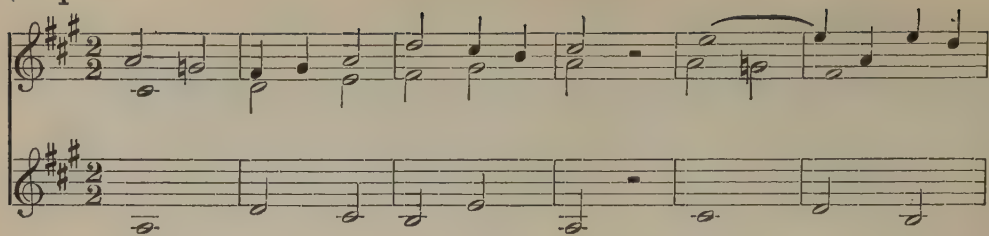
1. Straight up the hill from the pas - ture land Is a lit - tle path  
2. Out from the shore a - cross the lake Is a path of light

to the sky; And if you would but take my hand, We'd  
to the moon; And had I a ship, a voy-age we'd make To the

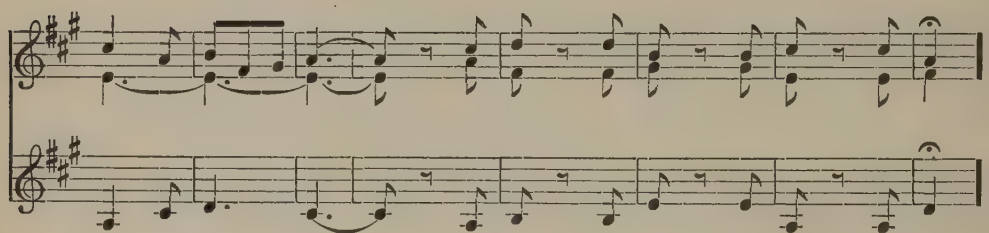
climb there, you and I, . . . And wan-der all the cloud-land thro', And  
Land of Pret-ty - Soon, The place where make-believes come true, Where the

come to - geth - er, . . . come to - geth - er to the blue.  
way is shin - ing for me and you, for me and you.

1




2





3



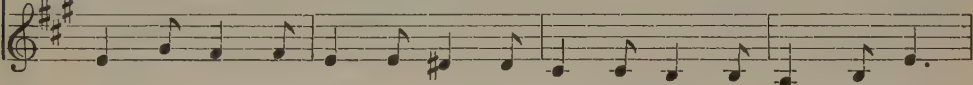
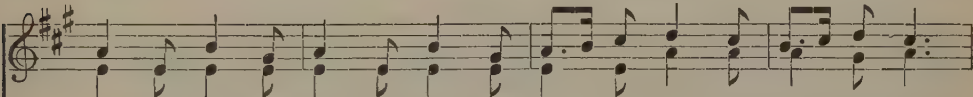
## SKATING SONG

*Allegretto*


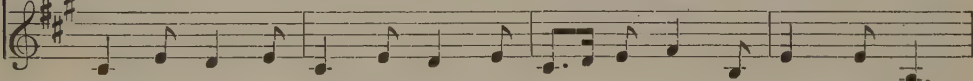

1. Glid - ing light - ly, glanc - ing bright - ly, Hith - er, thith - er, to and fro;  
2. Cold de - fy - ing, wind out - fly - ing, On we glide, a - mer - ry crew;

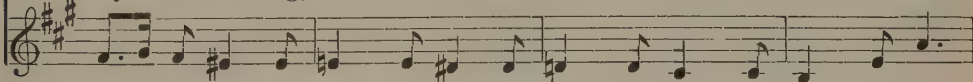

Speed - ing to the sound of laugh - ter, Swift we mer - ry skat - ers go;  
Sun - light here, and here a shad - ow, In and out and o - ver, too!

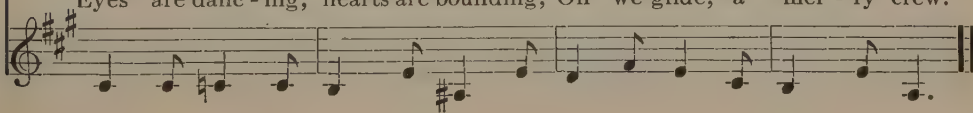
In and out in ma - zy cir - cles, O - ver ice and through the snow.  
Here astum - ble, there a meet - ing, Tears and smiles they both pur - sue;

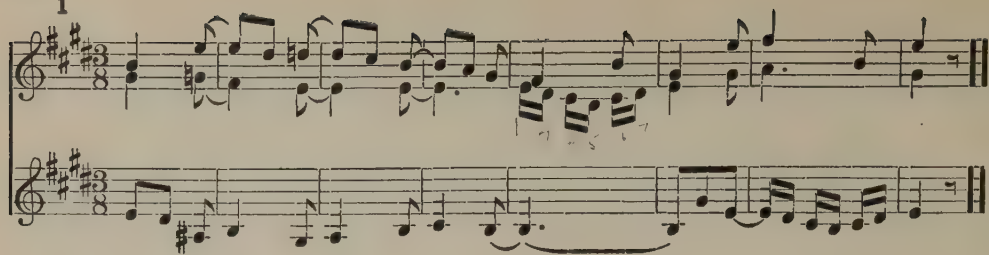
Eyes are danc - ing, hearts are bounding, Rud - dy cheeks with pleas - ure glow;  
Eyes are danc - ing, hearts are bounding, On we glide, a mer - ry crew;

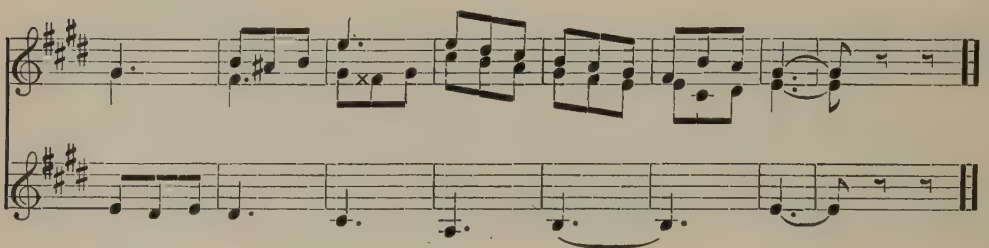
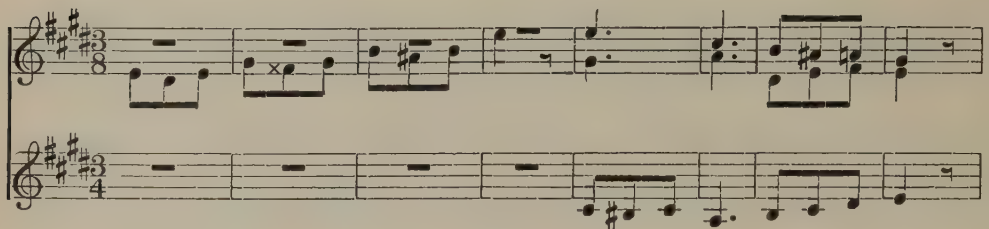
Eyes are danc - ing, hearts are bounding, Rud - dy cheeks with pleasure glow.  
Eyes are danc - ing, hearts are bounding, On we glide, a mer - ry crew.



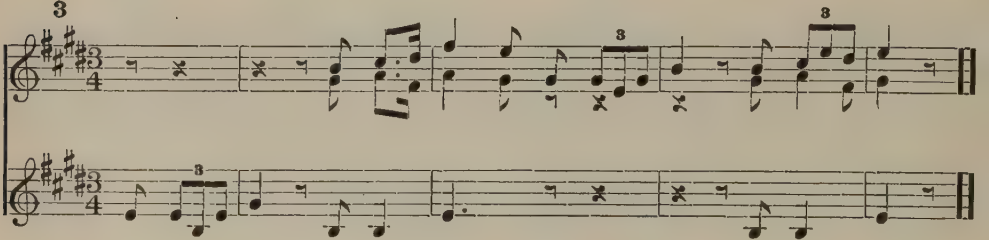
1



2



3



4



# CALLING THE VIOLET

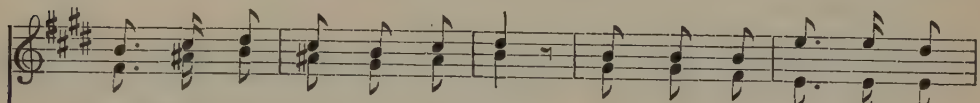
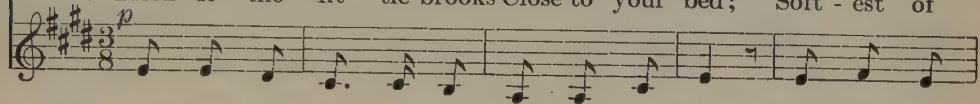
177

LUCY LARCOM

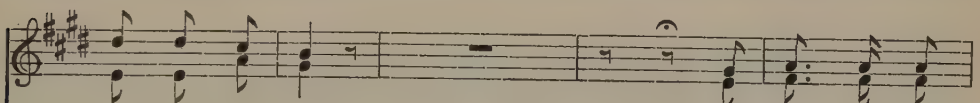
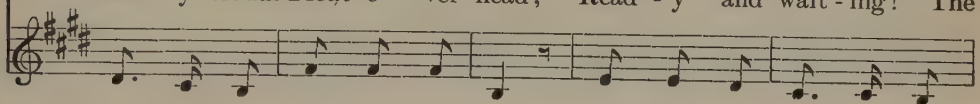
*Allegro moderato. Leggiero*



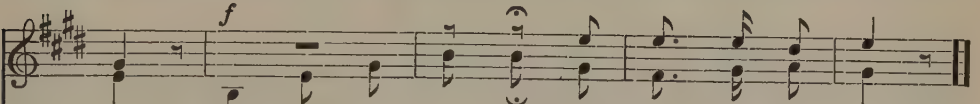
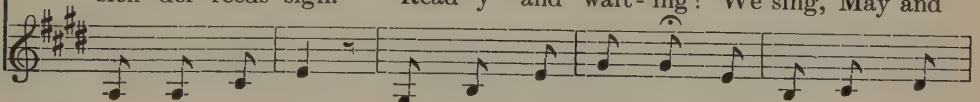
1. Dear lit - tle Vi - o - let, Don't be a - fraid! Lift your blue
2. Why do you shiv - er so, Vi - o - let sweet? Soft is the
3. Trick - le the lit - tle brooks Close to your bed; Soft - est of



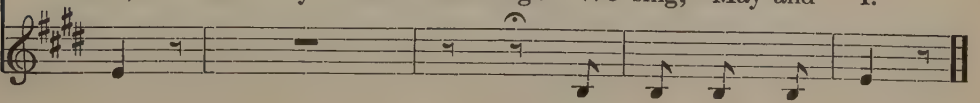
eyes From the rock's moss - y shade! All the birds call for you  
mead - ow - grass Un - der my feet. Wrapped in your hood of green,  
flee - y clouds Float o - ver - head; "Read - y and wait - ing!" The



Out of the sky: May is here, wait - ing, And here, too, am  
Vi - o - let, why Peep from your earth - door So si - lent and  
slen - der reeds sigh. "Read - y and wait - ing!" We sing, May and

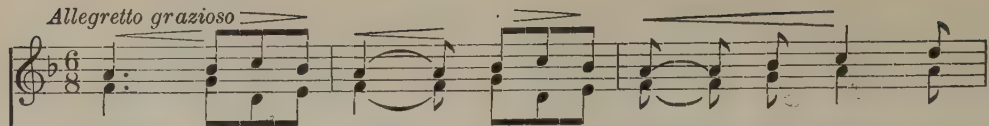


I; May is here, wait - ing, And here too, am I.  
shy? Peep from your earth - door So si - lent and shy?  
I; "Read - y and wait - ing!" We sing, May and I.

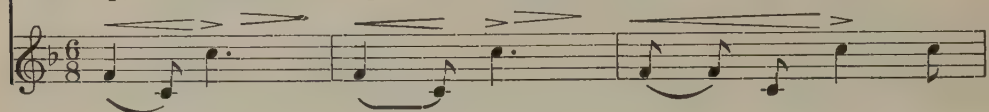


## SWING SONG

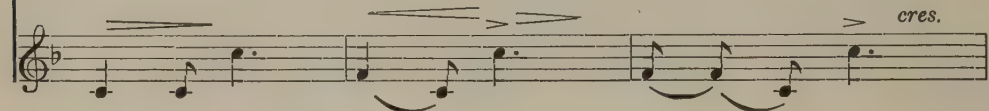
WILLIAM ALLINGHAM

*Allegretto grazioso*

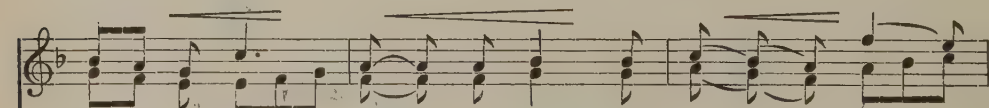
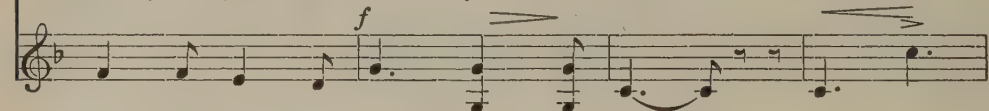
1. Swing, sing! . . swing, sing! . . Here's my throne and  
 2. Up, down, . up and down, . Which is the way to



I'm a king! Swing, sing! . . Swing, . . . sing! . .  
 Lon - don town? Where, where, . up in the air! . .



Fare - well, Earth, for I'm on the wing! Low, high,  
 Close your eyes, and now you are there! Soon, soon,



here I fly, . . Like a bird through sun - ny sky! . .  
 af - ter noon, . O - ver the sun - set, o - ver the moon, .



Free, . . free, . . o - ver the lea! O - ver the moun-tain  
Far, . . far, . . o - ver all bar, Sweep - ing on from

*dim.* *p* *p*  
o - ver the sea! No, no! . . low, low! . .  
star to . . . star!

Sweep - ing dai - sies with my toe, Low, . . low!

*dim. e rit. molto* *pp*  
to and fro, Slow, slow, slow, . . slow.  
*dim. e rit. molto* *pp*

## THE NIGHT IS CALM

*p* *Moderato*

The night is calm and cloud-less, And still as still can be,

*p* *Moderato*

*cres* - *cen* - *do*

And the stars come forth to lis - ten To the mu - sic of the sea,

*cres* - *cen* - *do*

*dim.*

To the mu - sic of the sea. They gath - er, and gath - er, and

*dim.* *piu mosso* *accel. e cres.*

and gath - er, and gath - er, and

gath - er, and gath - er, and gath - er, Un -

*ff.* *ril. f* *dim.*

til they crowd the sky, Un - til they crowd the sky, And

*ff.* *ril. f* *dim.*

*Lento* *rit.* *pp*

lis - ten in breath-less si - lence To the sol - emn lit - a - ny.

*rit.* *pp*

1

1

2

3

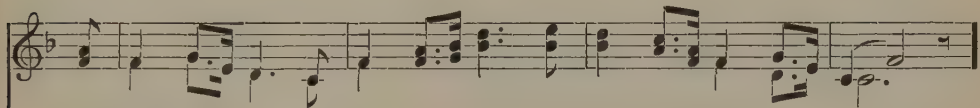
## THE OTHER WORLD

HARRIET BEECHER STOWE

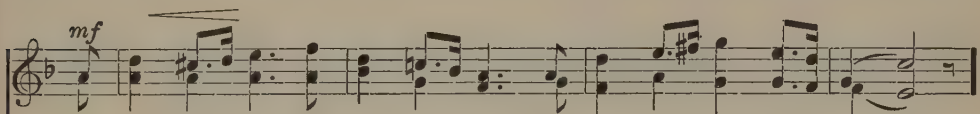
OLE BULL



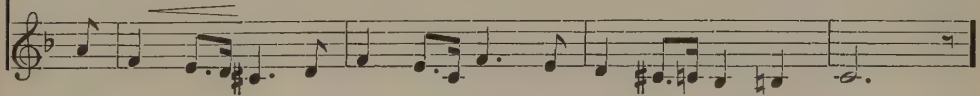
1. It lies a - round us like a cloud, The world we do not see;  
 2. Sweet hearts a-round us throb and beat, Sweet helping hands are stirred,



And yet the clos-ing of an eye May bring us there to be.  
 And pal - pi - tates the veil be-tween, With breathing al - most heard.



Its gen - tle breez-es fan our cheeks A-mid our world-ly cares;  
 Sweet souls a - round us! watch us still, Press near-er to our side;



Its gen - tle voic-es whis - per love, And min - gle with our pray'rs.  
 In - to our tho'ts, in - to our prayers With gentle help - ing glide.



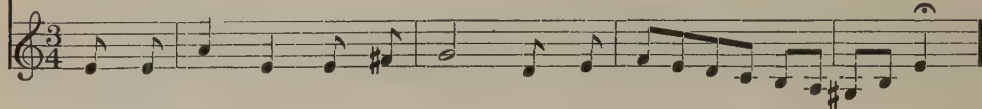
## SNOWDROPS

LAURENCE ALMA TADEMA

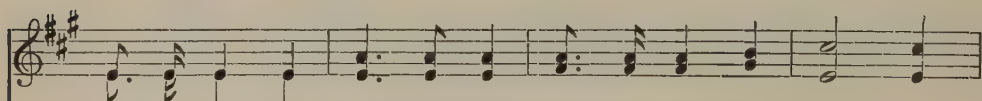
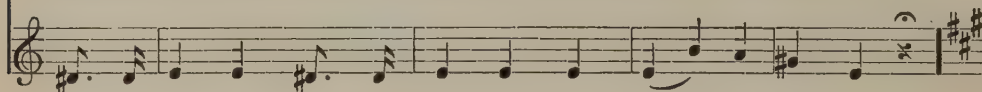
J. DÜRRNER

*Allegro moderato*

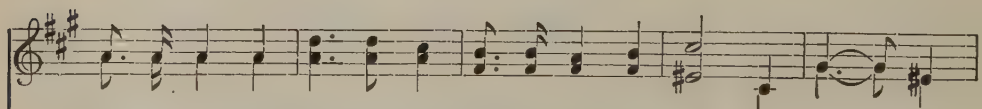
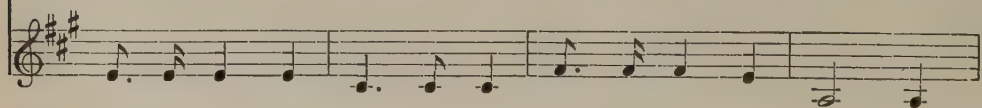
1. Lit - tle la - dies, white and green, With your spears. . a - bout you,  
 2. Yet you come a - gain, se - rene, When the leaves . . are hid - den;



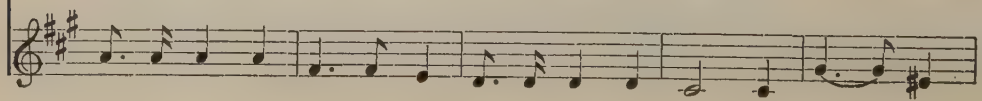
Will you tell us where you've been, Since we lived with-out you?  
 Bring-ing joy from where you've been, You re - turn un - bid - den.



You are sweet and fresh and clean, With your pearl - y fac - es;  
 Lit - tle la - dies, white and green, Are you glad to cheer us?

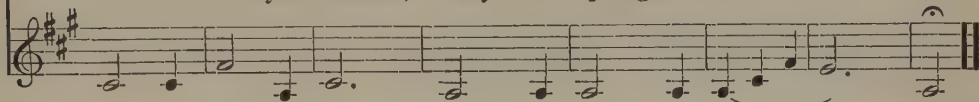


You are sweet and fresh and clean, With your pearly fac - es; In the dark  
 Lit - tle la - dies, white and green, Are you glad to cheer us? Hun - ger

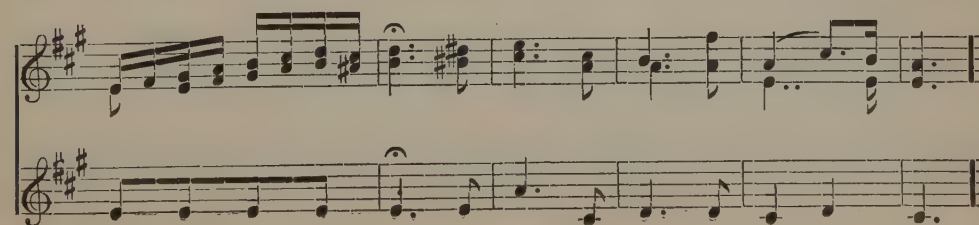
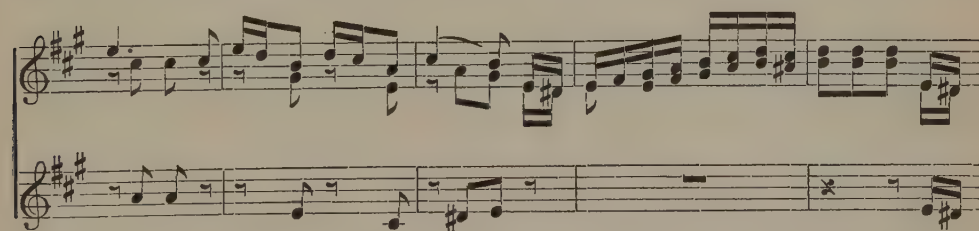
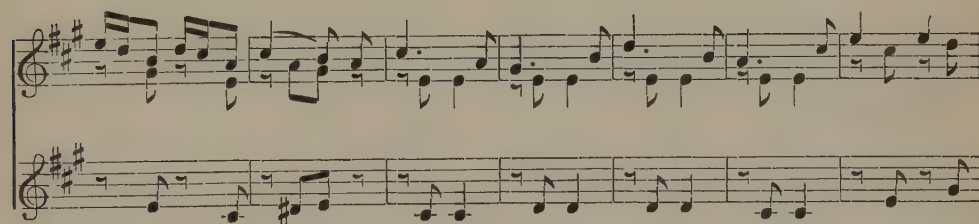
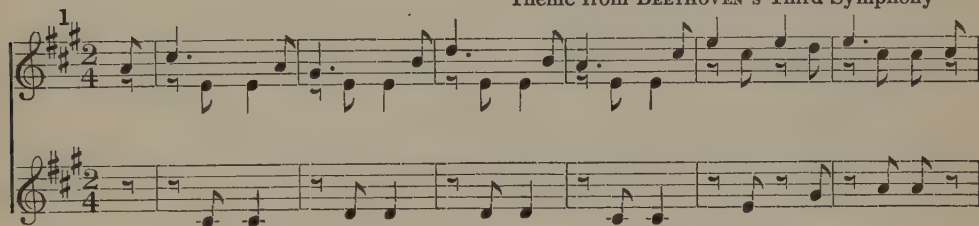




earth where you have been, There are won-drous plac - es.  
not for where you've been,—Stay till spring be near . . . us!



Theme from BEETHOVEN's Third Symphony



## BUGLE SONG

ALFRED TENNYSON

FRANZ ABT

*Allegretto*

The splen - dor falls on  
O hark! O hear! how

1. The splen - dor falls on cas - tle walls, . . . . .  
2. O hark! O hear! how thin and clear, . . . . .

cas - tle walls,  
thin and clear!

1. The splen - dor falls on  
2. O hark! O hear! how

. . . . . And snow - y sum - mits old in sto - ry, sum - mits old in  
. . . . . And thin - ner, clear - er, far - ther go - ing, clear - er, far - ther

cas - tle walls,  
thin and clear!

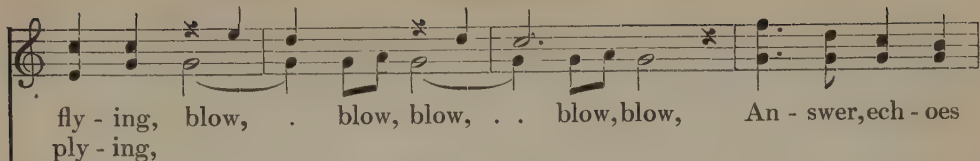
sto - ry; The long light shakes a - cross the lakes, The wild cat - 'ract leaps in  
go - ing! O sweet and far from cliff and scaur The horns of Elf - land

glo - ry. Blow, bu - gle, blow, blow, Set the wild ech - oes  
blow - ing. Blow, let us hear, hear, Hear pur - ple glens re -

blow,  
hear, blow,  
hear,

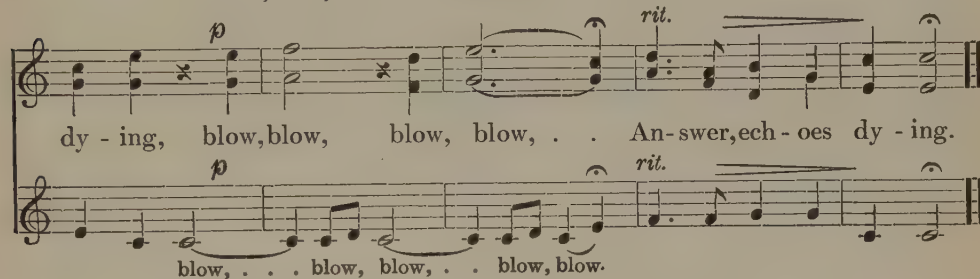
blow, blow,

blow, blow,

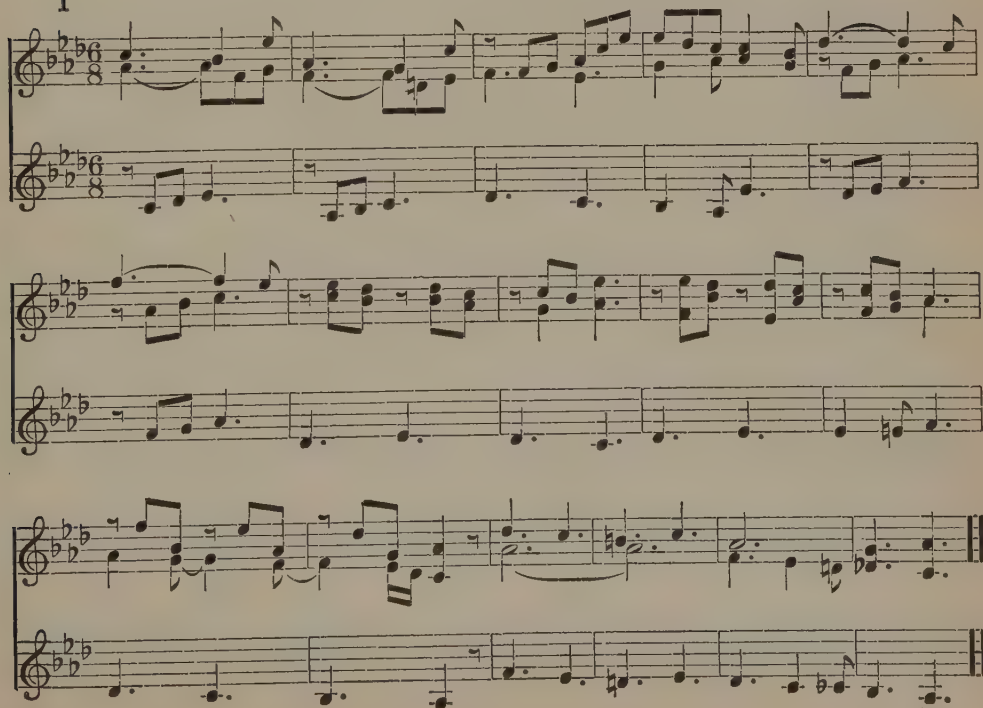


blow, blow,

blow, blow,



1



## THE LIGHTS

J. J. BELL  
*Allegretto*

MORITZ VOGEL



1. I know the ships that pass by day: I guess their er - rands,
2. And yet I think these jewelled lights Have mean - ings full as
3. And all the yel - low dia - monds set On mast and deck and



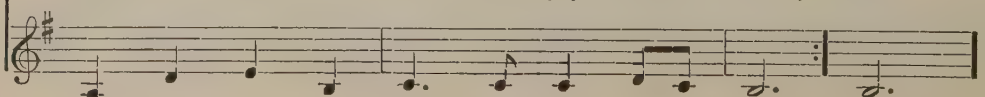
grave or gay, And spy their flags, and learn their names, And  
noon - day sights; For ev - 'ry em - 'rald signs to me That  
hull in jet Have mean - ings real as day can show: They



whence they come and where they go—But in the night I  
ships and souls are har - bor near, And ev - 'ry ru - by  
tell of care, of watch - ful eyes, Of la - bor, slum - ber,



on - ly know Some lit - tle star - ry flames.  
rich and clear Pro - claims them bound for sea.  
hopes and sighs,—Of hu - man joy and (Omit) woe.



O ships that come and go by night, God's bless-ing be on

ev - 'ry light! God's bless-ing be on ev - 'ry light.

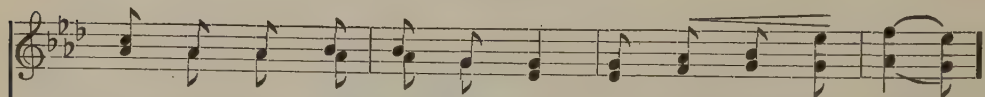
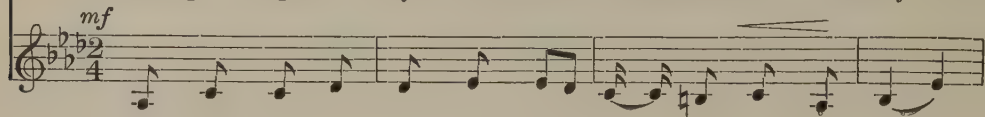
## TENTING

CHARLES P. CLEAVES

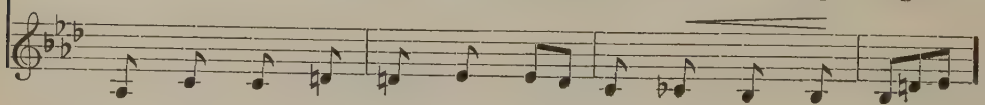
CHARLES FONTEYN MANNEY

*mf* *Brightly*

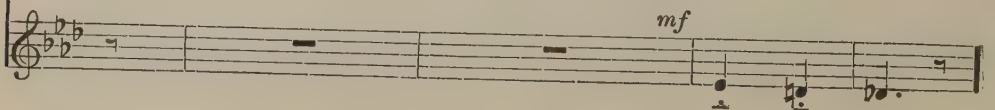
1. When the sum-mer breez - es blow Try-ing to cool the sun,
2. Fun - ny how a lit - tle cloth Makes a house for two!
3. O, the long cool af - ter - noons, Splash-ing in the sea!
4. Moon - light nights we watch the sea— Far ships sail - ing by;
5. Time goes tip - toe by the sea! Here's a fond "Good-bye!"



The June days are hot and slow Un - til school is done.  
 Fun - ny how a smok - y fire Flav - ors all the stew!  
 Wad - ing woods and bush - es where Black - ber - ries are free;  
 Twen - ty thou - sand spark - ling waves Like stars in the sky;  
 Nail the old flag to the pole; Leave it wav - ing high;



Then Dad and I go tent - ing, tent - ing, Just for fun.  
 It's fun - ny Dad's things taste so good! But they do.  
 And then at night a bed of boughs For Dad and me.  
 And see the light-house far a - way Wink its eye.  
 Till next year we'll go tent - ing, tent-ing, Dad and I!



*With energy*

*mf*  
Tent - ing on a wood-sy hill By the brin - y shore,  
*p*  
Tent - ing, tent - ing By the brin - y shore,  
*p*  
Tent-ing, tent - ing, tent - ing, tent-ing By the brin - y shore,

How to pull an oar;  
*rall.*  
Learning how to sail a boat, Learning how to pull an oar;  
*rall.*  
How to pull an oar; . . .

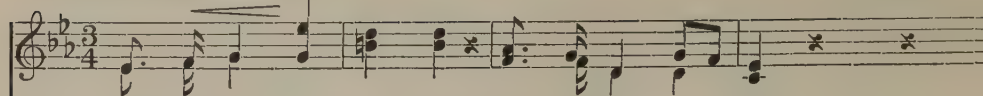
Ah! . . . . .  
*a tempo*  
*mf*  
Catch-ing crabs and cun-ners, too,  
*mf a tempo*  
Tent-ing, tent - ing, tent - ing, tent - ing On a wood - sy hill, While  
By the score,  
*f*  
By . . . . . the score,  
*f*

*mf rall.*  
Tent - ing on a wood - sy hill By the brin - y shore.  
*mf rall.*  
tent - ing on a hill Down by the brin - y shore.

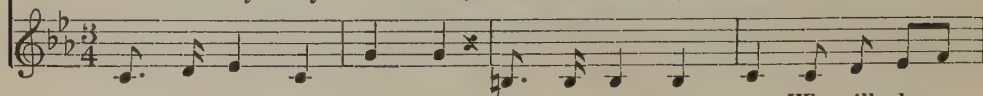
## COME, BUY

PHILIP BOURKE MARSTON

FRIEBERG



1. "Who will buy my ro - ses, Ro - ses red and white,
2. "Who will buy my gold grass, Feath'ry, sweet and tall,
3. "Who will buy my vio - lets, Fresh from warm, wet earth?



Who will buy,



1. For a man's de - light?

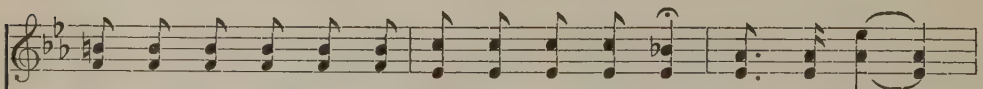
Sweet - est of all po - sies For a man's de - light?  
 Buy, ere the summer pass, Sweet-est thing of all?  
 He who stops to buy them Gets his mon - ey's worth.



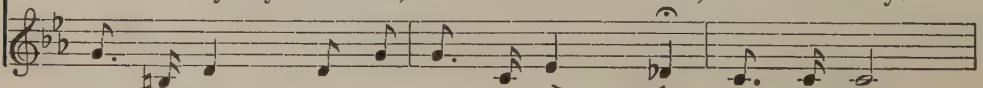
Who'll buy my ro - ses? Who'll buy my ro - ses?  
 Who'll buy my gold grass? Who'll buy my gold grass?  
 Who'll buy my vio - lets? Who'll buy my vio - lets?



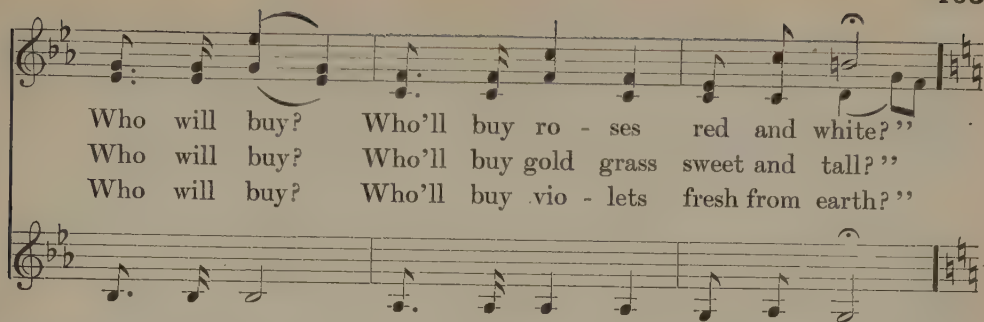
Who, O who will buy? Who, O who will buy?



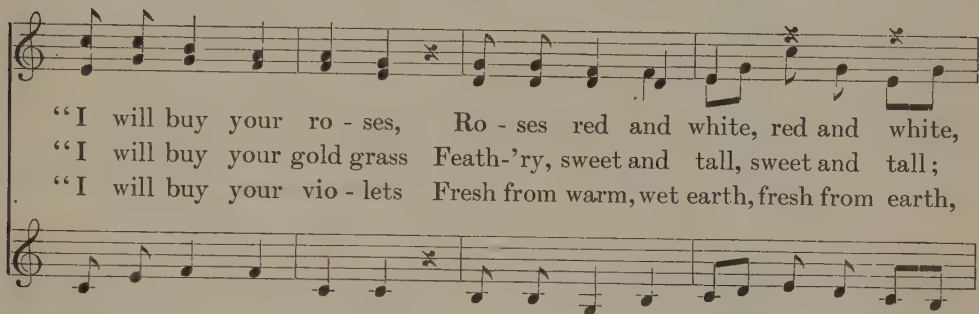
Who will buy my ro - ses, Ro - ses red and white, Who will buy?  
 Who will buy my gold grass, Gold grass sweet and tall, Who will buy?  
 Who will buy my vio - lets, Vio - lets fresh from earth, Who will buy?



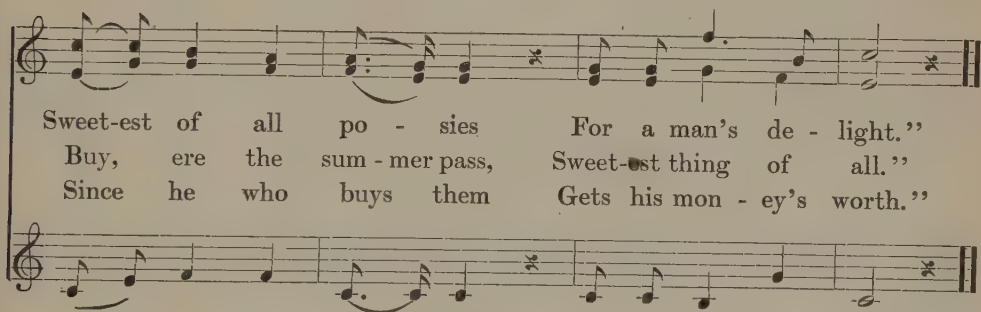
Who will buy? Who, O who will buy, . . .



Who will buy? Who'll buy ro - ses red and white?"  
 Who will buy? Who'll buy gold grass sweet and tall?"  
 Who will buy? Who'll buy vio - lets fresh from earth?"

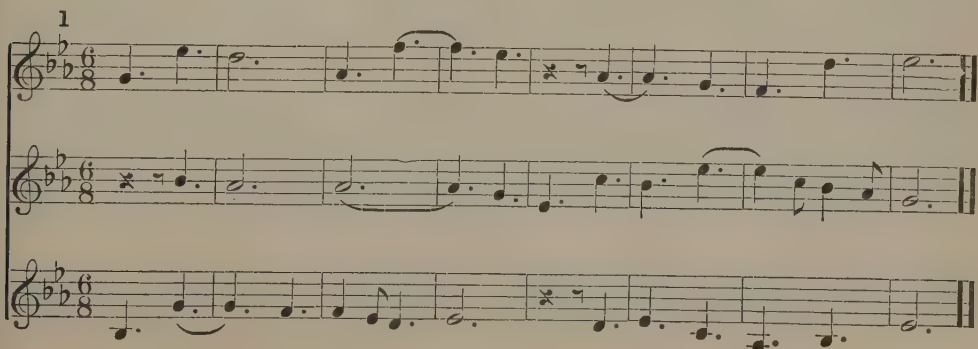


"I will buy your ro - ses, Ro - ses red and white, red and white,  
 "I will buy your gold grass Feath-'ry, sweet and tall, sweet and tall;  
 "I will buy your vio - lets Fresh from warm, wet earth, fresh from earth,

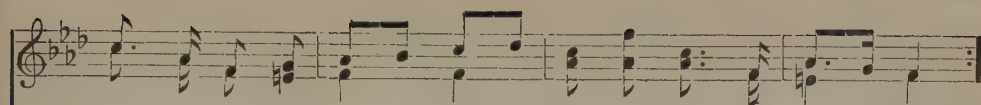


Sweet-est of all po - sies For a man's de - light."  
 Buy, ere the sum - mer pass, Sweet-est thing of all."  
 Since he who buys them Gets his mon - ey's worth."

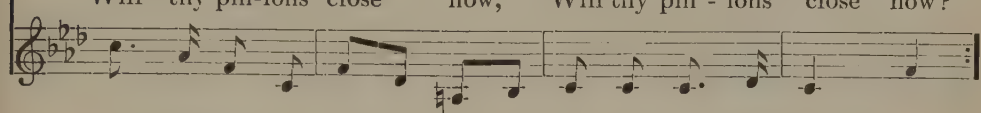
1



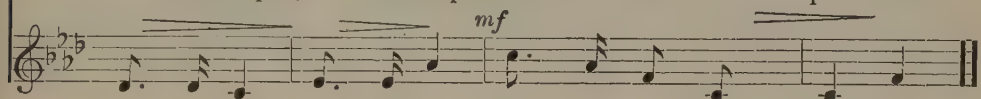




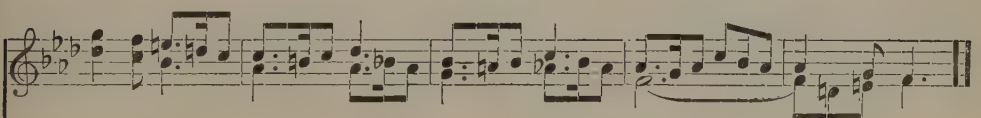
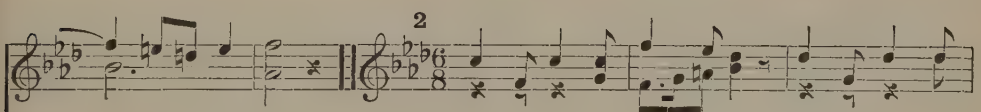
Seek - est thou re - pose now, Seek-est thou re - pose now?  
 Will thy pin-ions close now, Will thy pin - ions close now?



In what depth, In what depth Seek - est thou re - pose now?



1



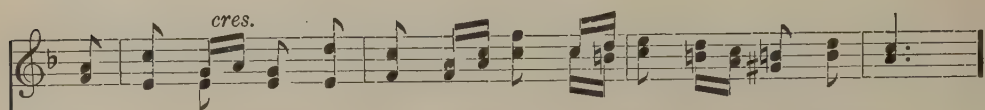
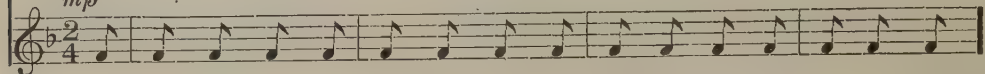
## A HAWKING PARTY IN THE OLDEN TIME

MARY HOWITT

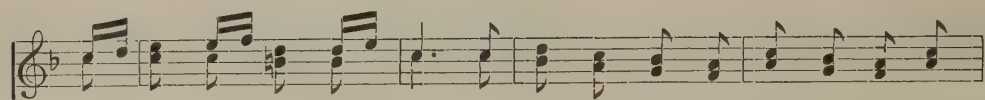
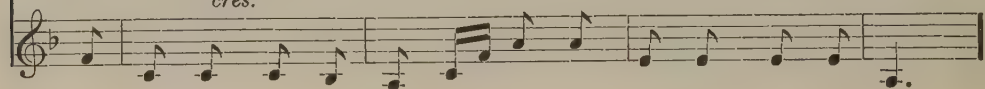
A. L. DANHAUSER

*mp Allegro*

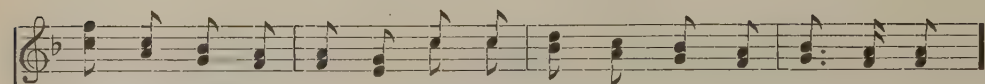
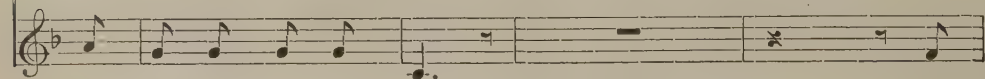
1. Hark! hark! the mer-ry ward - er's horn Far o'er the wood-ed hill is borne,  
 2. And sit - ting in their sad - dles free, The brave, the fair of high de-gree,

*mp*

And then out-breaks a gen - 'ral din With-out and then with-in,  
 Forth rides that gal-lant com - pa - ny, Each with a bird in hand,

*cres.*

With-out and then with - in. The kenneled hound's long bark is heard, The  
 Each with a bird in hand; And fal-c'ners with their hawking gear, And



fal-c'ner talk-ing to his bird, The neigh-ing steeds, the an - gry word  
 oth - er birds bring up the rear, And coun - try folk from far and near



*poco rit.* Hark! hark! . . . Hark! hark! . . . Hark! hark!  
*mf* *ff* *pp* *ff*

Of grooms im - pa-tient there, The horn! the horn! the  
 Fall in and join the band, *poco rit.* *ff* *pp* *ff*

. . . Hark! hark! . . . *FINE* *mf*  
*pp* horn! the horn! But the bus-tle is soon dismissed, The falconer sets on  
*pp* *mf*

A hood - ed hawk, . . .  
 ev - 'ry wrist, A hawk, a hawk, a hood - ed hawk, that's

stroked and kissed by knight and la - dy fair, by knight and la - dy fair,

A hood - ed hawk that's stroked and kissed *D.C. al Fine.*  
 a hawk, that's kissed By knight and la - dy fair.

1

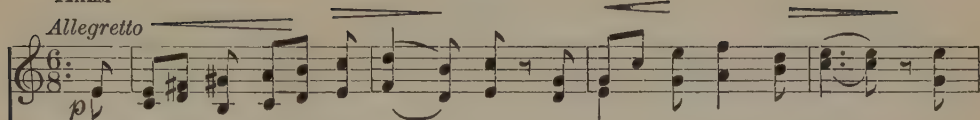
System 1, measures 1-8. The music is in G major (one sharp) and 2/4 time. The first staff contains a melody with eighth and quarter notes, including a triplet of eighth notes in measure 4. The second staff provides a harmonic accompaniment with a steady eighth-note pattern. Measures 5-8 show the melody continuing with some rests and a final cadence in measure 8.

2

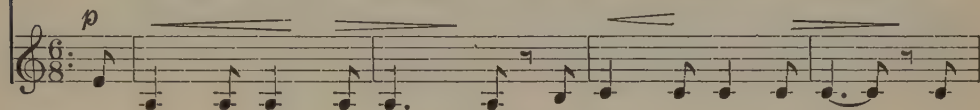
System 2, measures 9-16. The music changes to D minor (three flats) and 3/4 time. The first staff features a melody with dotted rhythms and eighth-note patterns. The second staff continues the accompaniment. Measures 13-16 conclude the system with a final cadence in measure 16.

## ON THE SEA

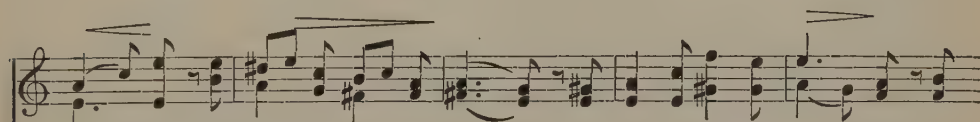
HALM

*Allegretto*

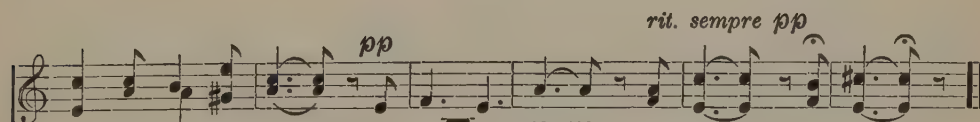
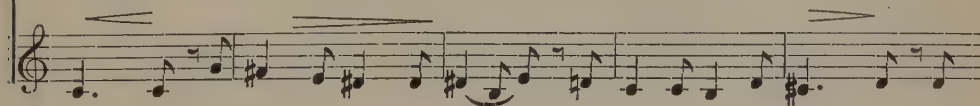
1. When night broods o'er the wa - ter, Her bed the Nix - ie makes, On  
 2. For light a - mid the dark - ness The moonbeams round her creep, And



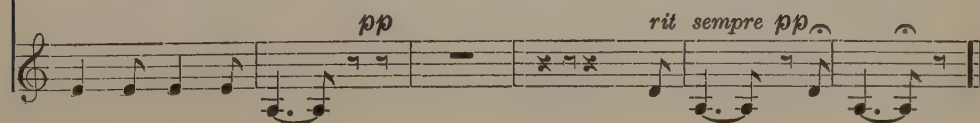
em'rald waves re - clin - ing, And mist for cov'ring takes.  
 evening bells ring soft - ly The wea - ry one to sleep. 3. And hark, what slumb'rous



mu - sic The rip - ples too in - dite, . . As thro' the sedges glid - ing, They



whis - per low, Good - night! They whis - per low, Good - night! Good - night!



## THE BROOKLET

MÜLLER  
*Allegretto*

1. I heard a brook-let mur-mur A-down its rock-y height, In -  
 2. To fol-low ev-er on-ward, And still the brook-let near, While  
 3. Yet why speak I of sing-ing, That can-not sing-ing be, Un -

(1) (2) (3) (4)

to the val-ley flow-ing, So won-drous fresh and bright, So  
 bright-er gleam its wa-ters, More bright and yet more clear, More  
 less it is the voic-es Of Nix-ies in their glee, Of

(5) (6) (7) (8)

won-drous fresh and bright. I know not how it hap-pened, Or who the  
 bright and yet more clear. O tell me, brooklet, whither Thou lur-est  
 Nix-ies in their glee! But let them sing for-ev-er, And gai-ly

(9) *cres.* (10) (11) (12) (13)

im-pulse gave, But I to fol-low downward, Must take my walk-ing  
 me to-day? Thou hast with thy sweet singing En-ticed my soul a -  
 wan-der by, If but the mill-wheels glit-ter In ev-'ry clear brook

(14) (15) (16) (17)



stave! But I to fol - low downward, Must take my walk - ing stave!  
 way, Thou hast with thy sweet sing - ing En - ticed my soul a - way.  
 nigh, If but the mill - wheels glit - ter In ev - 'ry clear brook nigh.

(18)

(19)

(20)

(21)

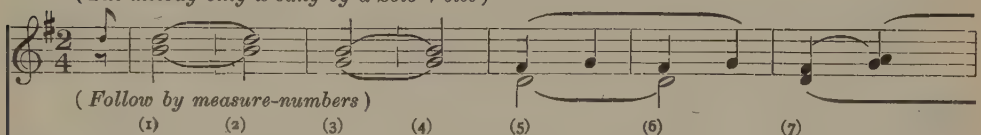
(22)



## THE BROOKLET

### HUMMING ACCOMPANIMENT

*(The melody only is sung by a Solo Voice)*



*(Follow by measure-numbers)*

(1)

(2)

(3)

(4)

(5)

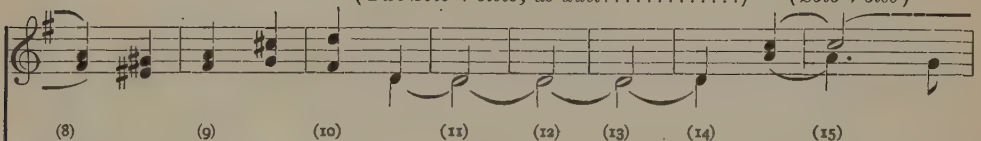
(6)

(7)



*(Two Solo Voices, as duet.....)*

*(Solo Voice)*



(8)

(9)

(10)

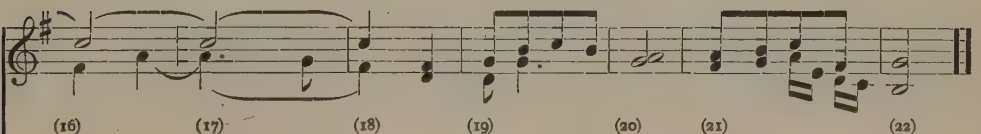
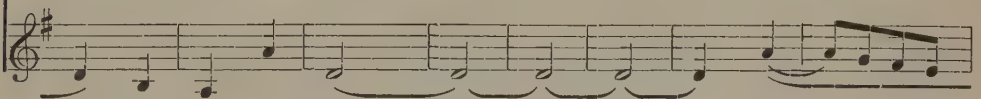
(11)

(12)

(13)

(14)

(15)



(16)

(17)

(18)

(19)

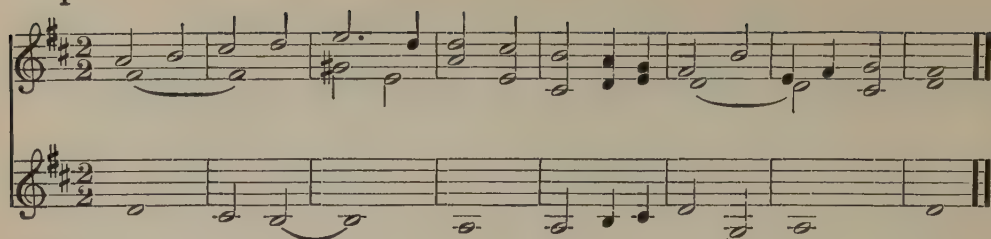
(20)

(21)

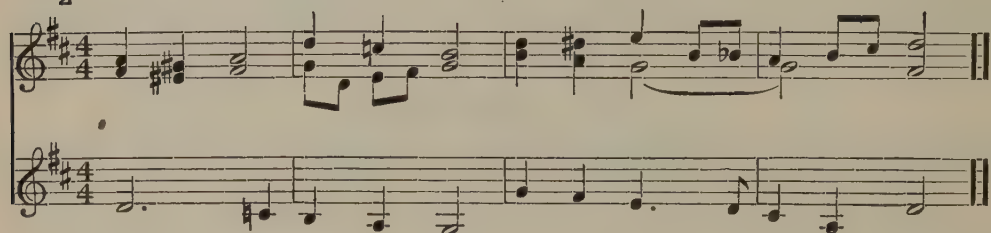
(22)



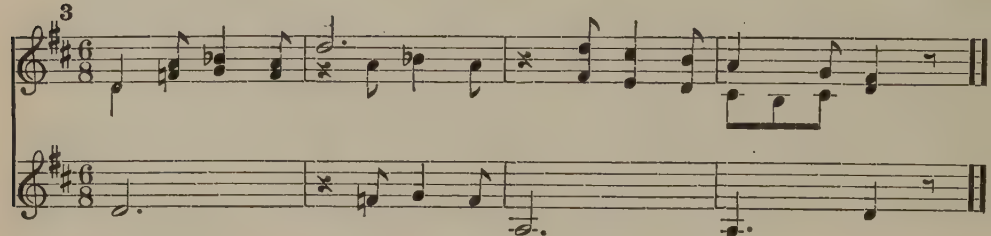
1



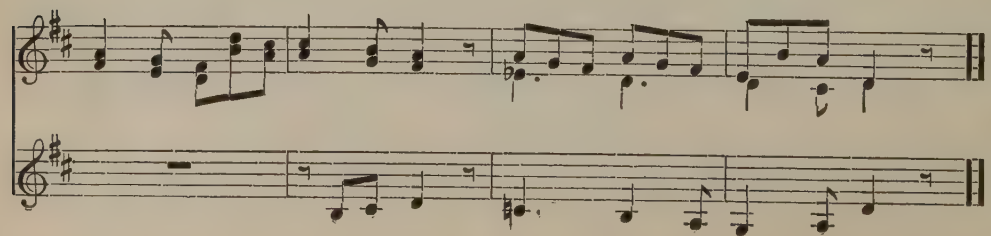
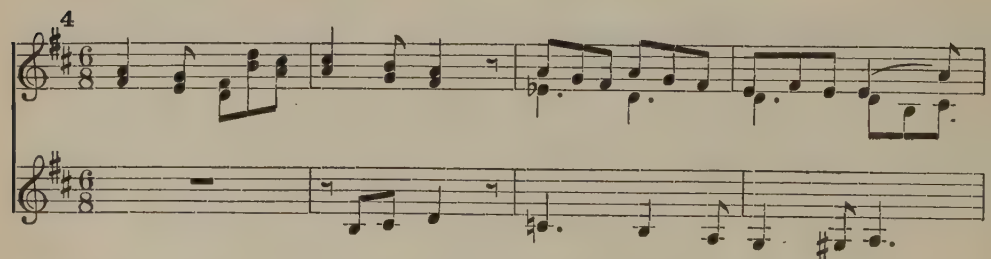
2



3



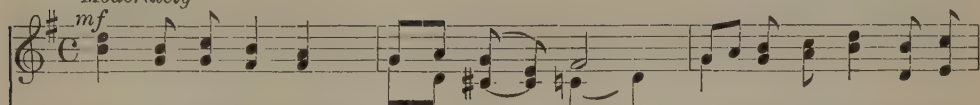
4



## KINSHIP

KATE WHITING PATCH

CHARLES FONTEYN MANNEY

*Moderately*

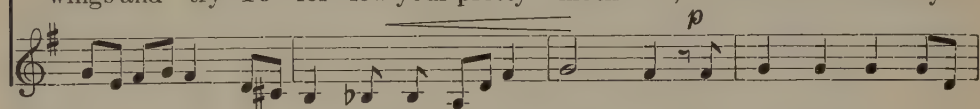
1. Dear lit - tle flow'r with gold - en head, Growing so tall in my  
 2. O lit - tle bird, just learn - ing to fly, I've seen you flutter your



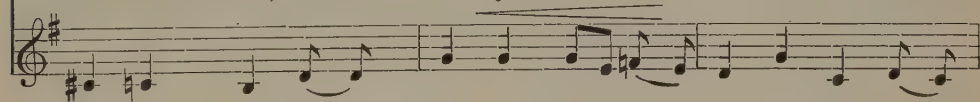
1. Dear lit - tle flow'r with gold - en head, Growing tall in my  
 2. O lit - tle bird, just learn - ing to fly, How you flut - ter your



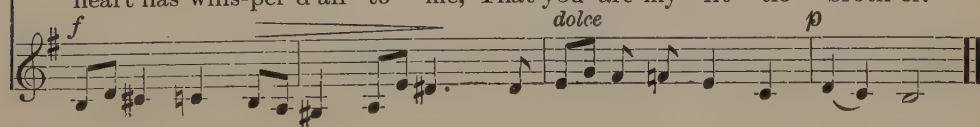
gar - den bed, Far sweet - er than an - y oth - er: The same sun shines on  
 wings and try To fol - low your pretty moth - er; I love to watch you



you and me, The same stars burn for us both to see, And  
 there in the tree, And I know you nev - er a - fraid would be, For my



I am sure as I can be, That you are my lit - tle broth - er.  
 heart has whis - per'd all to me, That you are my lit - tle broth - er.

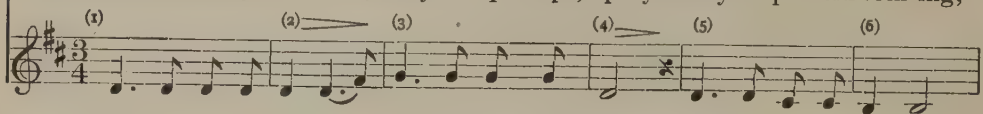


## THE SUN

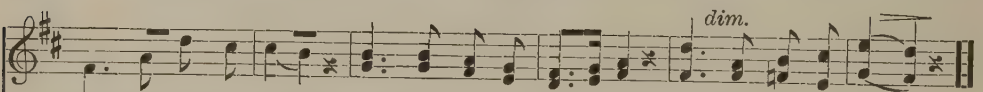
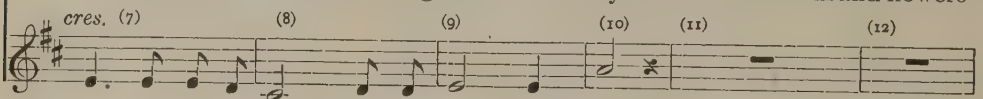
JEAN BASSETT, Tr.

*Andante con moto*

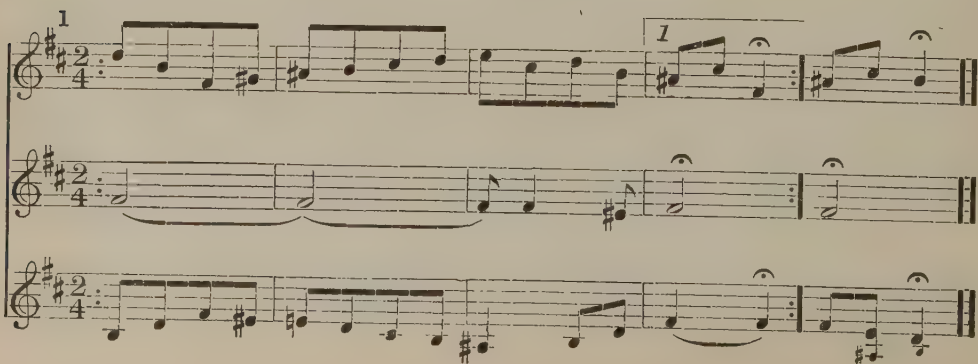
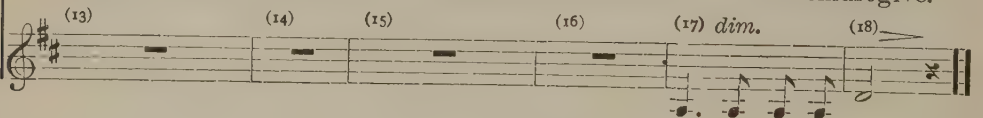
1. "Sun, you la-zy fel-low, Why so late, I pray? Why so long a-com-ing,  
 2. "Sun, you bus-y fel-low, Why so prompt, I pray? Why so quick in com-ing,

*cres.*

This cold win-ter day, This cold win-ter day?" "In the dark I lin-ger,  
 This bright summer day, This bright sum-mer day?" "Now the birds and flowers



Fear-ing lest I keep Birds and tender flow-ers From their winter's sleep."  
 Have their lives to live; Summer's warmth and sunshine I to them must give."



# THE SUN

## HUMMING ACCOMPANIMENT

*(Two Solo Voices, as duet)*  
 (1) (2) (3) (4) (5) (6) (7) (8)  
*(Follow by measure-numbers)*

*(Second Voice only.....)* *(Two Voices)*  
 (9) (10) (11) (12) (13) (14) (15) (16) (17) (18)

1

## A MYTH

CHARLES KINGSLEY

W. TSCHIRSCH

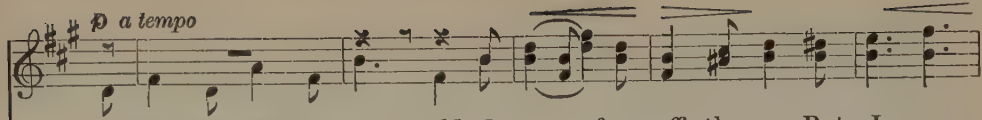
*Allegro*

1, 2. A - float - ing, a - float - ing A - cross the sleep - ing sea, . All

night I heard a sing - ing bird Up - on the top - most tree. 1. "O,  
2. "O,

came you from the isles of Greece Or from the banks of Seine? Or  
sing and wake the dawn - ing! O whis - tle for the wind! The

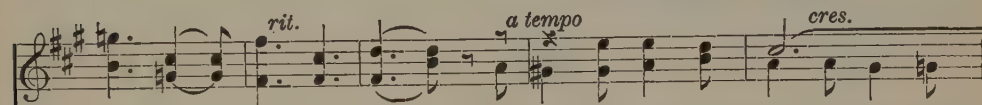
off some trees in for - ests free That fringe the west - ern main?"  
night is long, the cur - rent strong, My boat it lags be - hind."



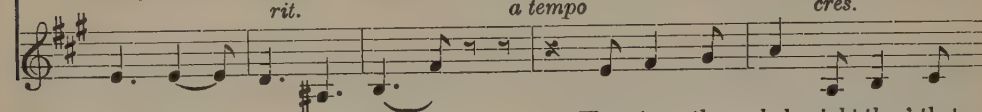
"I came not off the old world, Nor yet . from off the new, But I am  
 "The current sweeps the old world, The cur - rent sweeps the new ; The wind will



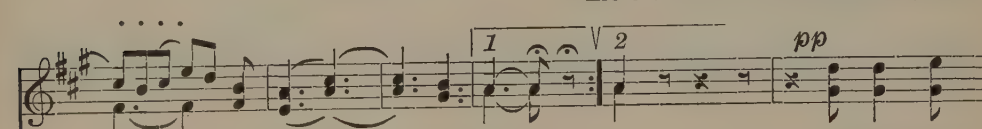
That sing, that sing . . . . .  
 Ere thou hast sailed, . . . . .



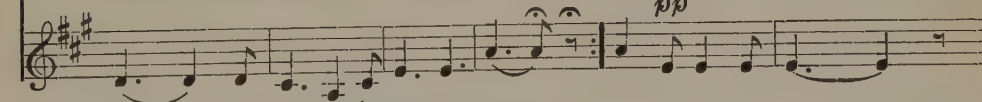
one of the birds of God That sing the whole night thro', that sing, that  
 blow, the dawn will glow, Ere thou hast sail'd them thro', ere thou hast



That sing the whole night thro', that  
 Ere thou hast sail'd them thro', hast



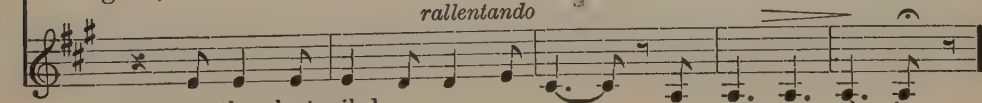
sing . the whole . night thro'." the dawn will  
 sailed, hast sailed . them (Omit.) thro',  
 pp



sing . . the whole night, whole night thro'.  
 sailed, . ere thou hast sailed them (Omit.) thro', The wind will blow, . .



glow, ere thou hast sailed, hast sailed them thro'!"



ere thou hast sailed,

## SWALLOW SONG

ANNA BOYNTON AVERILL

*p* *Grazioso*

O, to feel the wild thrill of the swal-low, The won-der of the

wing! On the soft blue bil-lows of air to fol-low The

summer, and joy to bring! To drink blue air and to feel it

flowing Thro' ev-'ry dain-ty plume; Up-lift-ing, pil-low-ing,

bearing, blowing, And the earth be-low in bloom. "Is it far to

*rall.* *pp* *a tempo*

Heav'n, O swal-low, swal-low?" The hea - vy - hearted sings, "I watch thy

*rall.* *pp* *a tempo*

*rit.* *p*

flight, and I long to fol - low, The while I wait for wings."

*rit.* *p*

1

*staccato* *legato*

*legato*

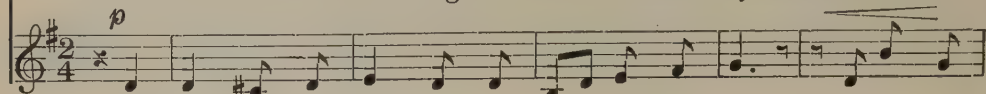
## TO-DAY

THOMAS CARLYLE

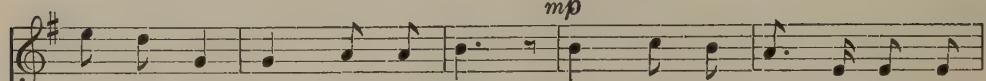
BRUNO OSCAR KLEIN

*Andante cantabile*

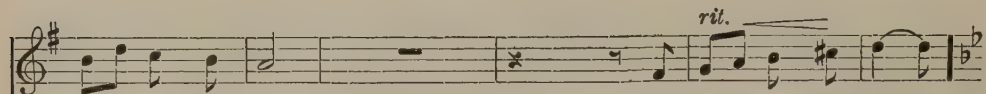
Here hath been dawn - ing An - oth - er blue day: Think, wilt thou



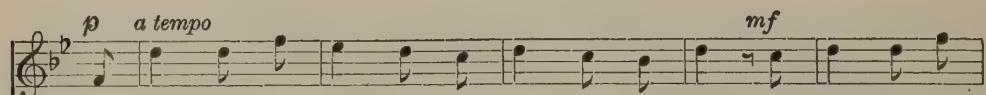
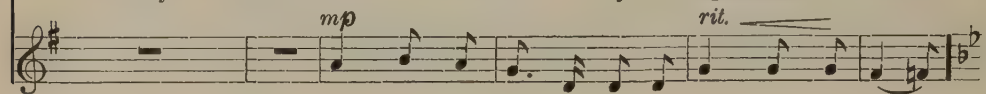
Here



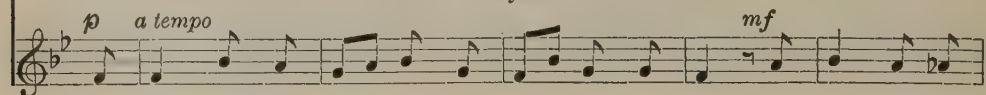
let it Slip use - less a - way? Out of e - ter - ni - ty This



new day is born; In - to E - ter - ni - ty At night doth re - turn.



Be - hold it a - fore - time No eyes ev - er did: So soon it for -



ev - er From all eyes is hid.

Here hath been dawn-ing An -



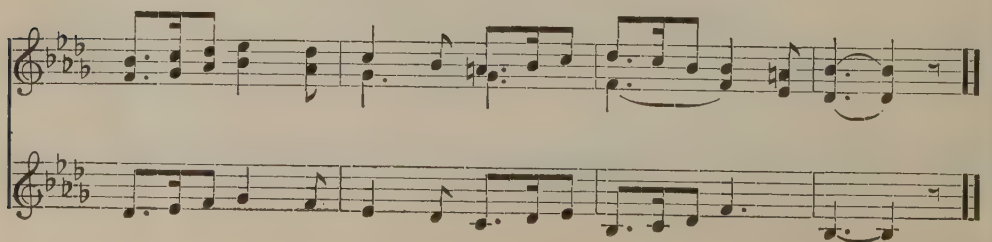
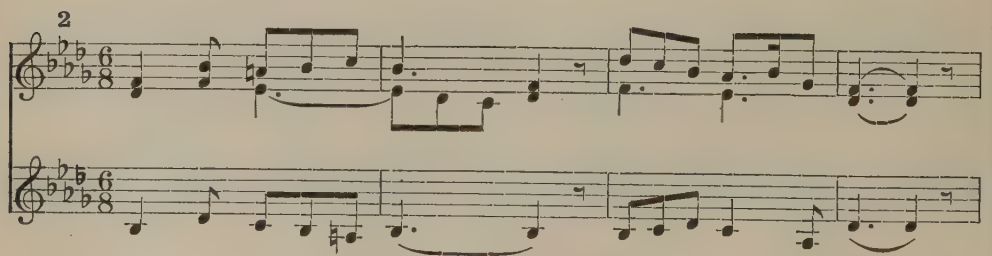
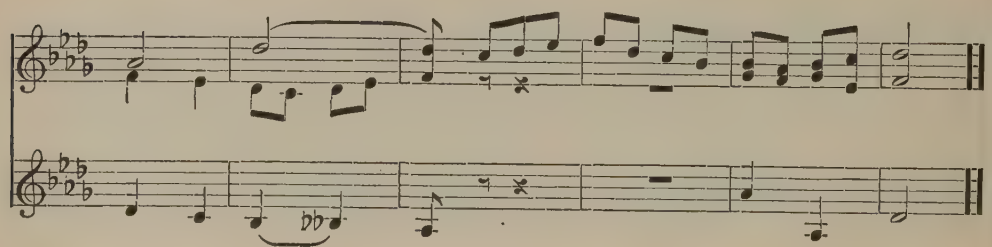
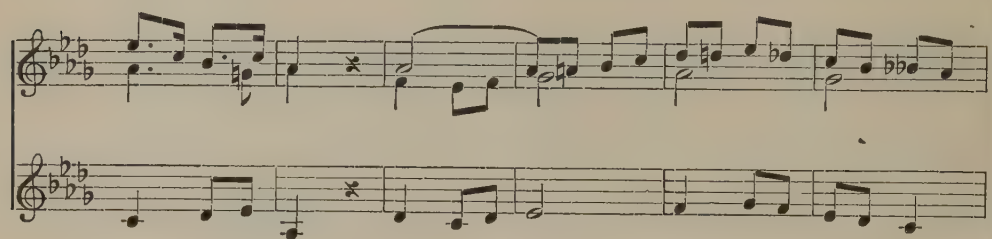
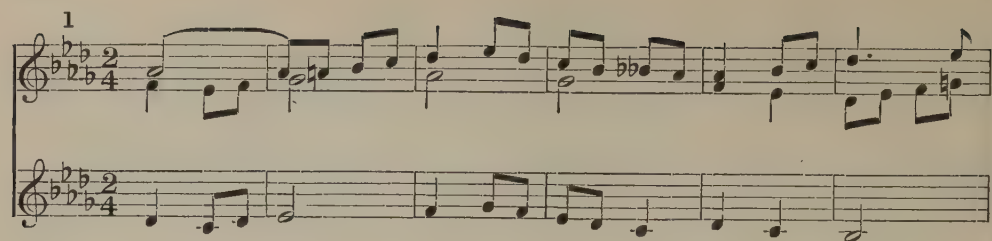
*ritardando* *lento*

oth - er blue day: Think, wilt thou let it Slip use - less a - way?

*ritardando* *lento*

1

2



## LOOK OFTEN AT THE SKY

FRANCES L. MACE

*Moderato**cres.**f*

1. Look oft - en at the sky, be-loved, Look up - ward and a - way ; The  
 2. The eyes grow dim if earthward bent, The heart grows dull and cold ; O

*cres.**f*

light of hope with - in thy heart Shall deep-en day by day, Shall  
 lift thine heart and lift thine eyes, The beaming heavens be - hold ! The

*cres.*

deep-en day by day, If oft - en from thy weary work, Thy sorrows or thy  
 beaming heavens behold ! They are God's scroll all written o'er With words that cannot

*dim.**rit.*

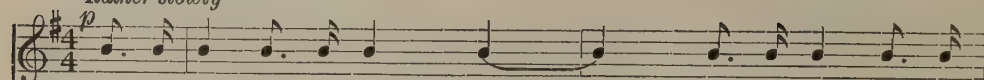
care, Thine eyes are lift - ed rev-'rent - ly To Heav'n's serener air.  
 die, Beyond them lies thy prom-ised peace. Look often at the sky.

*cres.**f*

## I REMEMBER

HENRY WADSWORTH LONGFELLOW

HORATIO PARKER

*Rather slowly*

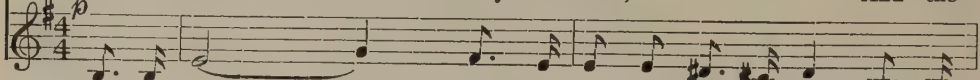
1. I re-mem - ber the black wharves . . and the slips, And the

2. I re-mem - ber the bul - warks . . by the shore, And the



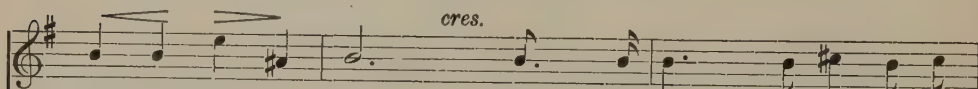
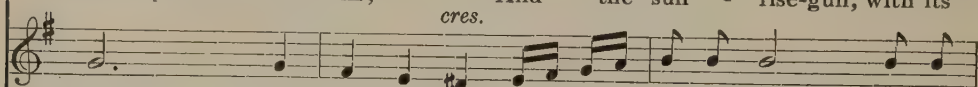
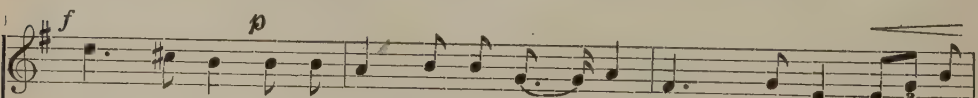
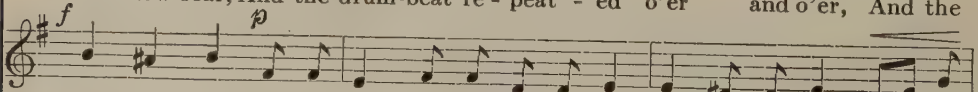
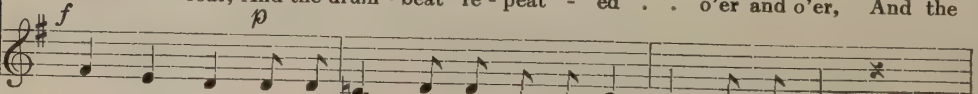
1. I re-mem - ber the black wharves and the slips, And the

2. I re-mem - ber the bul - warks by the shore, And the



1. I re - mem - - - ber the black wharves and the slips,

2. I re - mem - - - - ber the bul - warks by the shore,

sea - tides toss - ing free; And the Span - ish sail - ors with  
fort up - on the hill; And the sun - rise-gun, with itssea - - tides toss - ing free; And the Span-ish sail - ors with  
fort up - on the hill; And the sun-rise-gun with itsbeard - ed lips, And the beau - ty and mys - ter - y of the ships, And the  
hol - low roar, And the drum-beat re - peat - ed o'er and o'er, And thebeard - ed lips, And the beau - ty and mys - ter - y . . of the ships, And the  
hol - low roar, And the drum - beat re - peat - ed . . o'er and o'er, And the

mag-ic of the sea. And the voice . . of that  
 bu-gle wild and shrill. And the mu-sic of that

mag-ic of the sea. And the voice of that way-ward  
 bu-gle wild and shrill. And the mu-sic of that old, old

And the mag-ic of the sea.  
 And the bu-gle wild and shrill.

way-ward song Is sing-ing and say-ing still: "A"  
 old, old song—It throbs in my mem-'ry still: "A"

song Is sing-ing and say-ing still: "A"  
 song— It throbs . . in my mem-'ry still: "A"

boy's will is the wind's will, And the tho'ts of youth are long, long tho'ts."  
 a tempo dim. p pp

boy's . . will is the wind's will, And the tho'ts of youth are long, long tho'ts."  
 a tempo dim. p pp

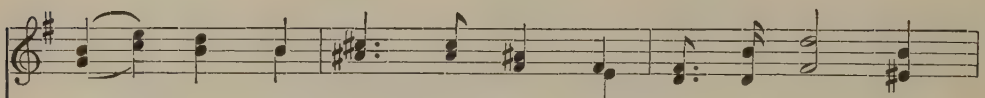
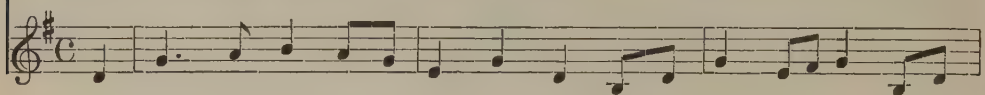
## LORD ULLIN'S DAUGHTER

THOMAS CAMPBELL

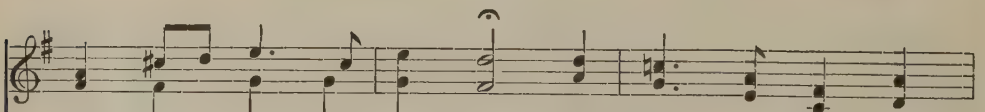
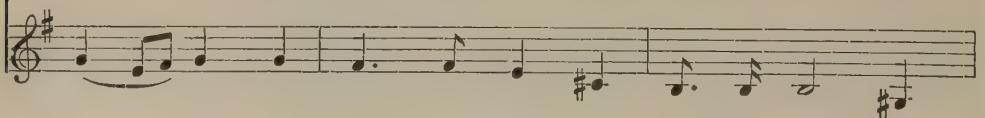
V. E. BECKER



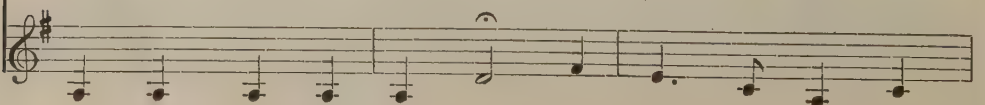
1. A chief - tain to the High-lands bound, Cries "Boat-man, do not
2. "And fast be-fore her fa-ther's men Three days we've fled to -
3. Out-spoke the har - dy High-land wight: "I'll go, my chief, I'm
4. The boat has left a storm - y land, A storm - y sea be -
5. "Come back! come back" he cried in grief, "A - cross this storm - y



tar - ry! And I'll give thee a sil - ver pound To  
 geth - er, For should he find us in the glen, My  
 read - y; It is not for your sil - ver bright, But  
 fore her, When O, too strong for hu - man hand, The  
 wa - ter; And I'll for - give your High-land chief, My

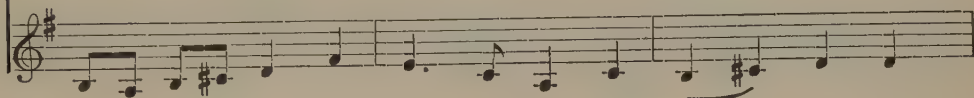


row us o'er the fer - ry." "Now who be ye, would  
 blood would stain the heath - er. His horse - men hard be -  
 for your win - some la - dy. And by my word! the  
 tem - pest gath - ered o'er her. And still they rowed a -  
 daugh - ter!— O, my daugh - ter!" 'Twas vain: the loud waves

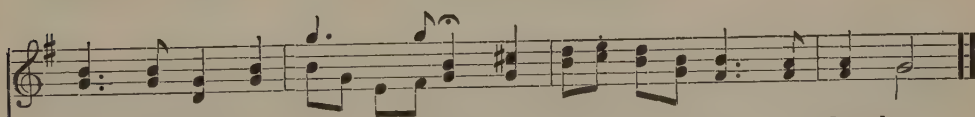
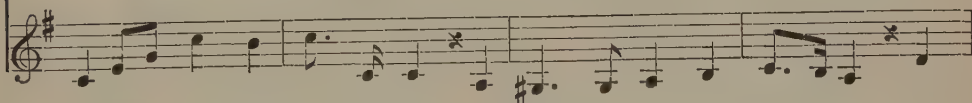




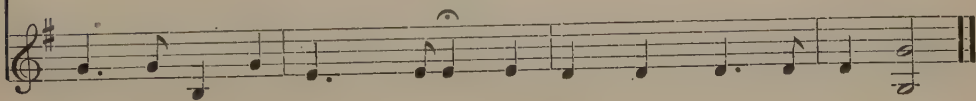
cross Loch-gyle, This dark and storm - y wa - ter?" "O  
hind us ride; Shall they our steps dis - cov - er, Then  
bon - ny bird In dan - ger shall not tar - ry; So  
midst the roar Of wa - ters fast pre - vail - ing: Lord  
lashed the shore, Re - turn or aid pre - vent - ing;—The



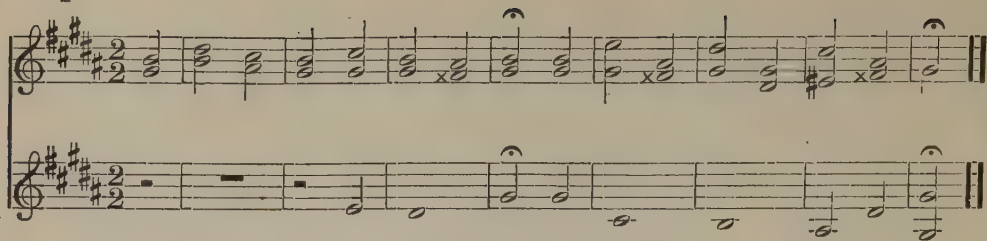
I'm the chief of Ul - va's Isle, And this, Lord Ul - lin's daugh - ter, O,  
who will cheer my bon - ny bride When they have slain her lov - er? Then  
though the waves are rag - ing white, I'll row you o'er the fer - ry, So  
Ul - lin reached that fa - tal shore, His wrath was changed to wail - ing, Lord  
wa - ters wild went o'er his child, And he was left la - ment - ing, The



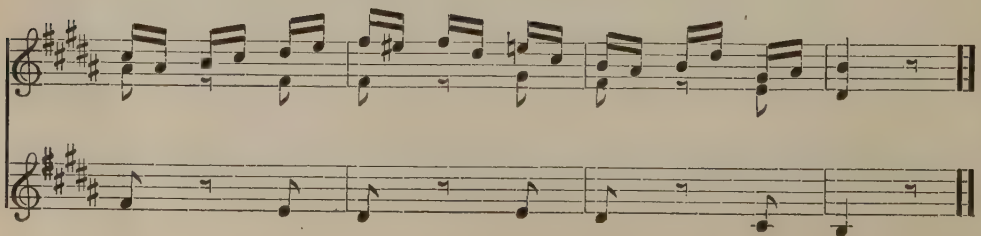
I'm the chief of Ul - va's Isle, And this, Lord Ul - lin's daugh - ter.  
who will cheer my bon - ny bride, When they have slain her lov - er?"  
though the waves are rag - ing white, I'll row you o'er the fer - ry."  
Ul - lin reached that fa - tal shore, His wrath was changed to wail - ing.  
wa - ters wild went o'er his child, And he was left la - ment - ing.



1



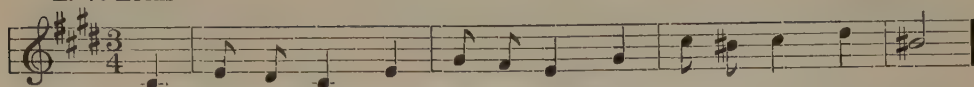
2



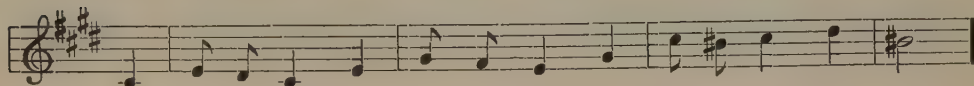
# THE BLACKSMITH

E. V. LUCAS

J. BEHRENS



1. Our blacksmith is a stronger man Than an - y in the town;
2. He nev - er learned to read or write, Or do the sim - plest sums.
3. He nev - er does a sin - gle thing That cop - y books ex - tol,
4. His mus - cles are ter - rif - ic! Why, I'll tell you what he'll do.



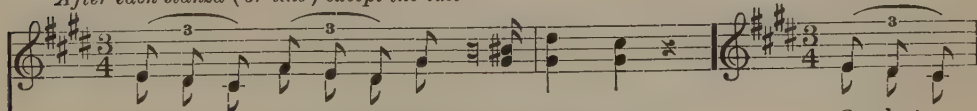
At lift - ing weights and bending bars He has immense re - nown;  
 But what of that! He'll take a stone And bite it in - to crumbs,  
 But if he wants to light his pipe, He picks a glow - ing coal —  
 He'll let you bind his straightened arm, So tight it turns it blue,



And no one dis - a - grees with him. Be - cause he knocks them down.  
 Or break a sil - ver coin be - tween His fin - gers and his thumbs.  
 For noth - ing hurts his hand of steel — And holds it to the bowl.  
 And then he'll bend his el - bow up, And snap the cords in two.

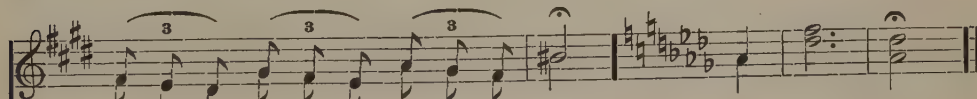
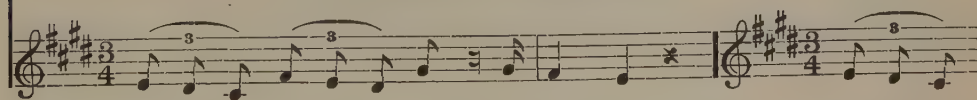
*After each stanza (or line) except the last*

*At the end*

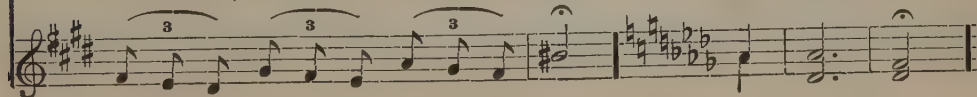


O what a won - der - ful man, the blacksmith!

O what a



won - der - ful, won - der - ful, won - der - ful man, the black - smith!



1

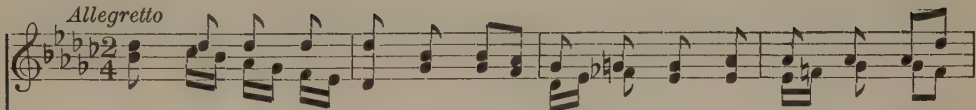
System 1, measures 1-8. The music is in 2/2 time, key of B-flat major (two flats). The upper staff features a melody of eighth notes and quarter notes, while the lower staff provides a harmonic accompaniment with chords and single notes. A key signature change to E major (four sharps) occurs at measure 5, indicated by a double bar line and a key signature change symbol.

2

System 2, measures 9-16. The music continues in 2/2 time, key of E major (four sharps). The upper staff features a melody of eighth notes and quarter notes, while the lower staff provides a harmonic accompaniment with chords and single notes. A key signature change to B-flat major (two flats) occurs at measure 13, indicated by a double bar line and a key signature change symbol.

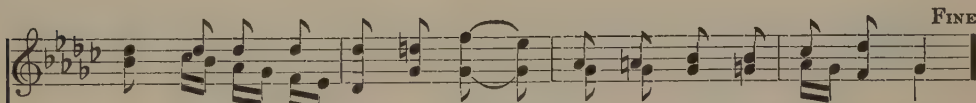
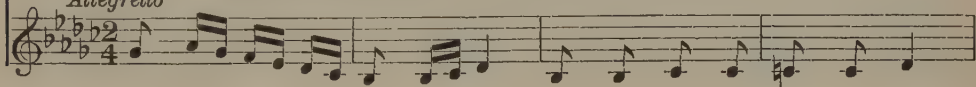
## HUNTING SONG

Sir WALTER SCOTT

*Allegretto*

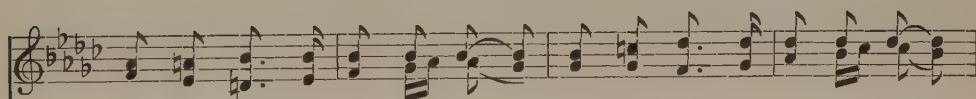
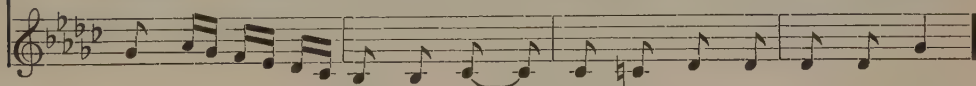
1. Wak - en, lords and la - dies gay! On the mountain dawnsthe day;

2. Wak - en, lords and la - dies gay, To the greenwood haste a - way;

*D.C. Time, stern huntsman, who can balk? Staunch as hound, and fleet as hawk?**Allegretto*

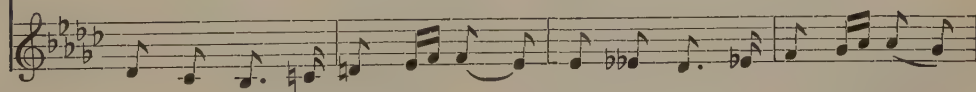
All the jol - ly chase is here, With hawk and horse and hunting-spear:

For - est - ers have bus - y been, To track the buck in thicket green.

*Think of this, and rise with day, Gen - tle lords and la - dies gay.*

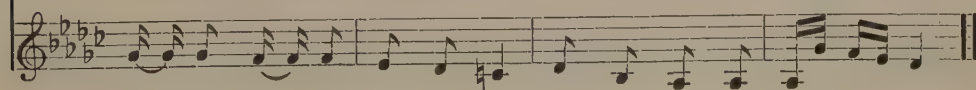
Hounds are in their couples yelling, Hawks are whistling, horns are knelling;

We can show you where he lies, Fleet of foot, and tall of size:

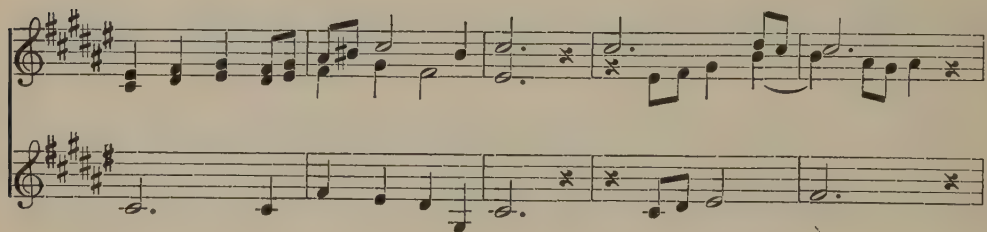
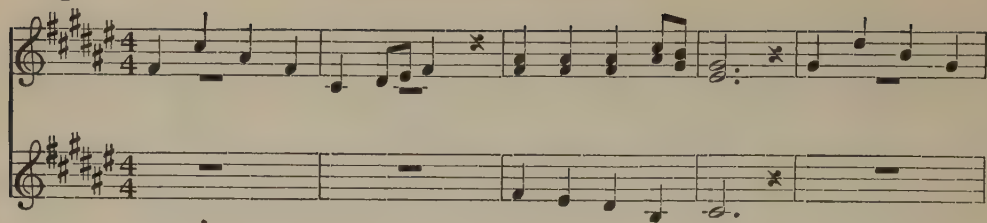
*D.C. al Fine*

Mer-ri - ly, mer-ri - ly min - gle they, "Waken, lords and la - dies gay!"

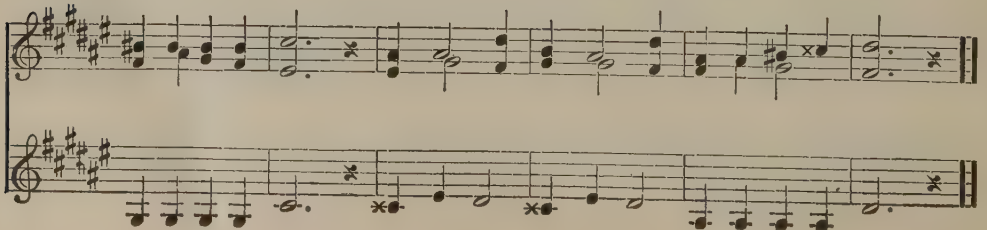
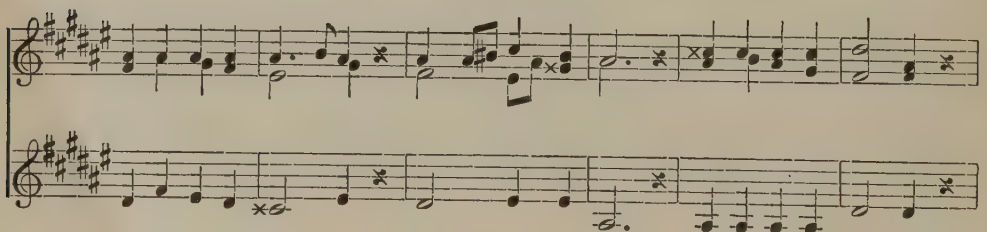
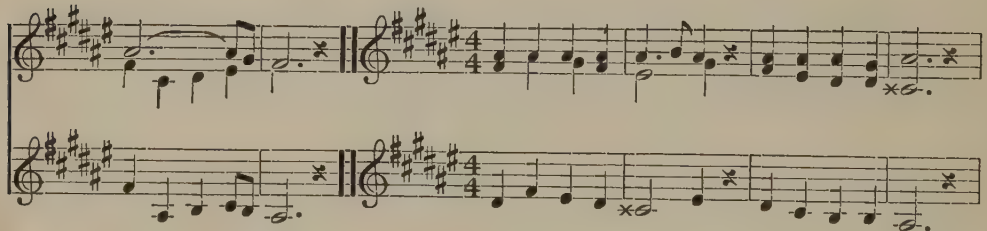
You shall see him brought to bay, "Waken, lords and la - dies gay!"



1



2



## JOG ON, JOG ON

SHAKESPEARE

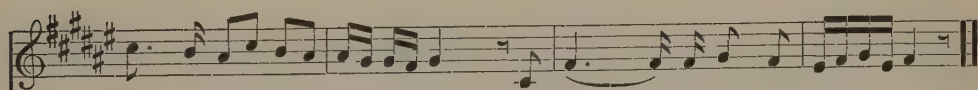
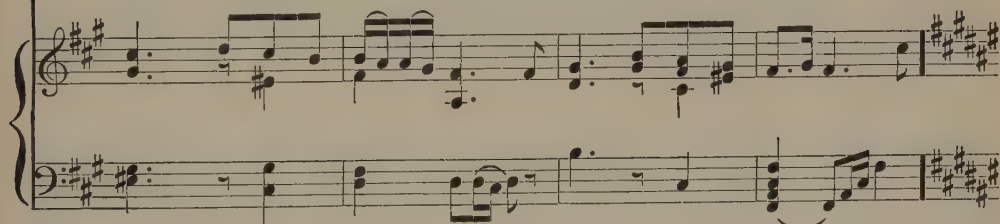
L. VAN BEETHOVEN



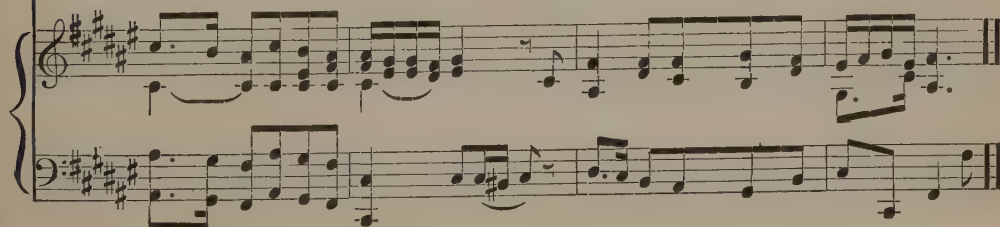
1. Jog on, jog on the foot path-way, And mer - ri-ly hent the stile - a, Your  
 2. Your pal - try mon-ey bags of gold—What need have we to stare for, When  
 3. Then cast 'way care, let wor - ry cease, A fig for mel-an-chol - y; Let's



mer - ry heart goes all the day, Your sad tires in a mile-a. Jog  
 lit - tle or noth-ing soon is told, And we have less to care for. Jog  
 laugh and sing, or, if you please, We'll frolic with sweet Dol-ly. Jog



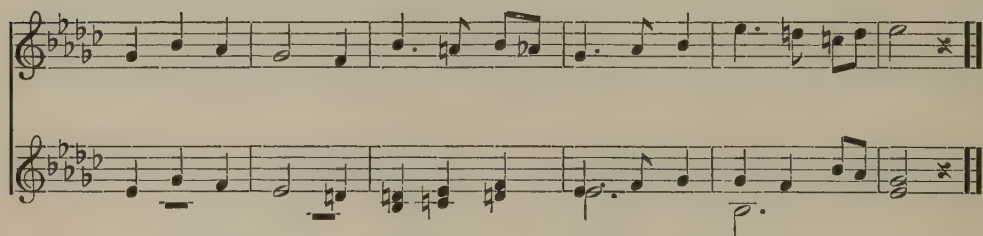
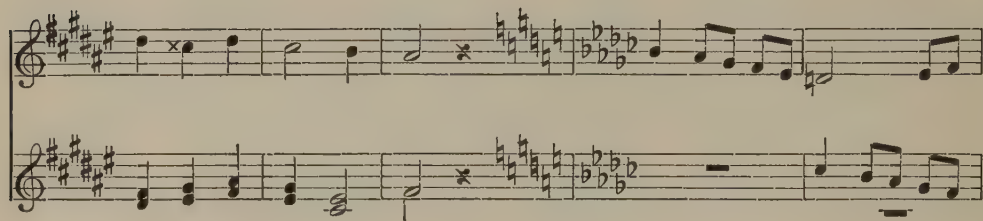
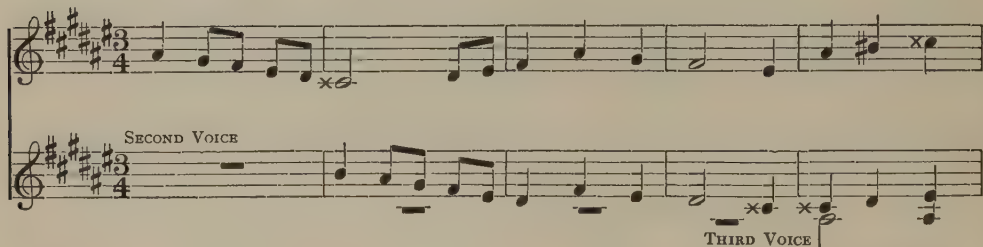
on, jog on the foot pathway, And mer - ri-ly hent the stile - a.



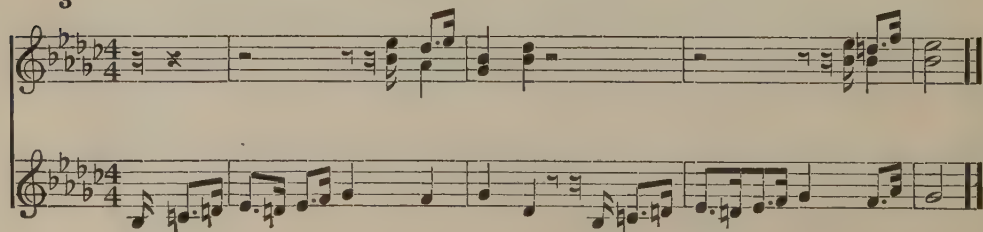
1



2



3

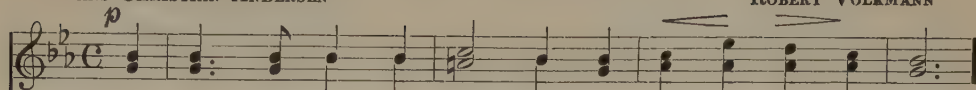


## EVENING SONG

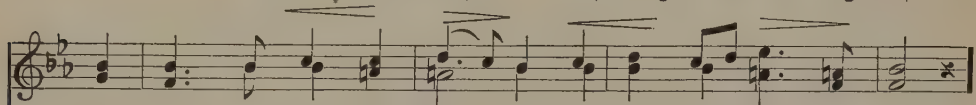
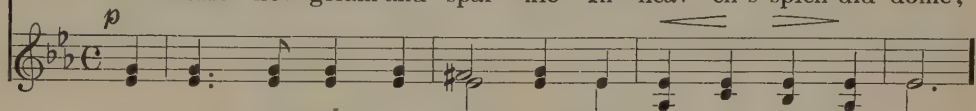
IN FOUR PARTS

HANS CHRISTIAN ANDERSEN

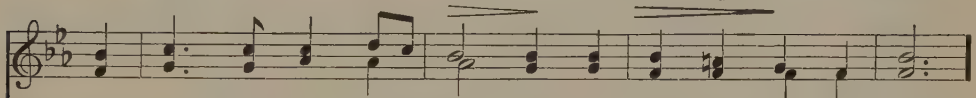
ROBERT VOLKMANN



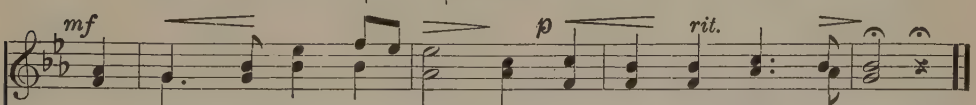
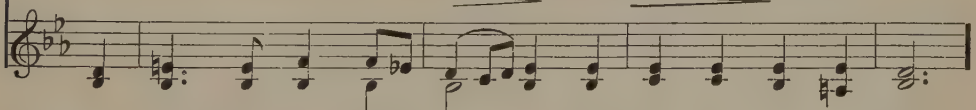
1. The twi - light draws its cur - tain A - cross the arch of blue;
2. In dream - land, still the sky - lark Doth cleave the up - per air;
3. The stars now gleam and spar - kle In heav - en's splen - did dome;



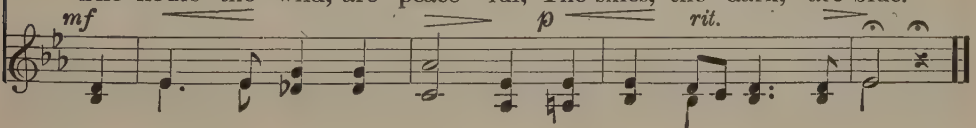
The birds sleep 'mid the branch - es, The flow'rs are nod - ding, too,—  
 The flow'rs breathe out their glad - ness In fra - grance ev - 'ry-where:  
 But, what if storms should gath - er A - bove the wood - land home!



A - nod - ding and a - dream - ing, O trou - ble not their rest!  
 The great world and the lit - tle, Yes, all cre - a - ted things,  
 To dream - ing flow'r and bird - ling, The night's long watches thro',



A world of joy and sor - row Is in the small - est breast.  
 Are hap - py with the bless - ing That God at eve - ning brings.  
 The hours tho' wild, are peace - ful, The skies, tho' dark, are blue.

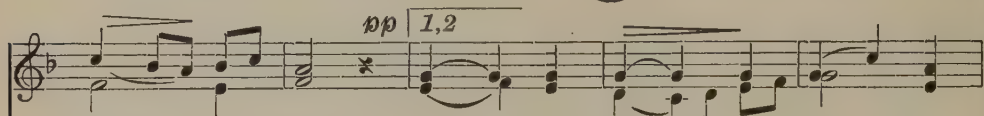
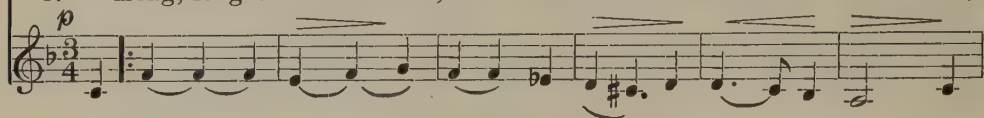


## THE ARROW AND THE SONG

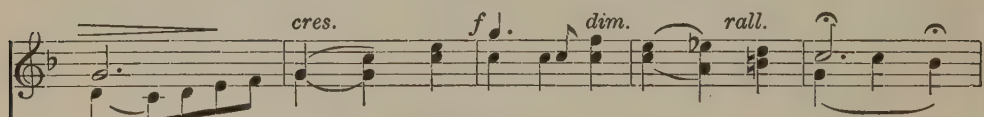
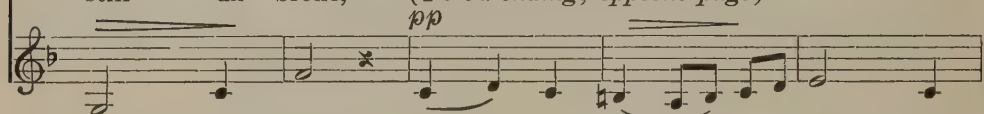
HENRY WADSWORTH LONGFELLOW

*p Andante*

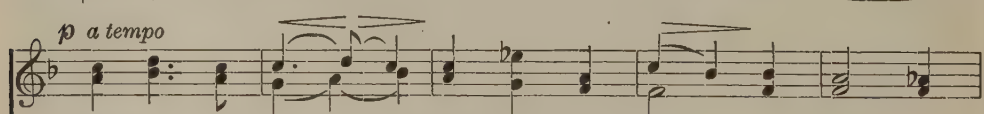
1. I shot an ar - row in-to the air; It fell to earth, I  
 2. I breathed a song in-to the air; It fell to earth, I  
 3. Long, long . af - ter-ward, in an oak I found the ar - row,



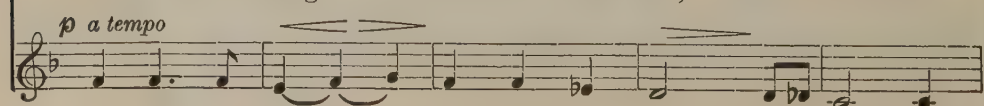
know not where; For so swift-ly it flew, the  
 know not where; For who has sight so keen and  
 still un - broke, (To 3d ending, opposite page)

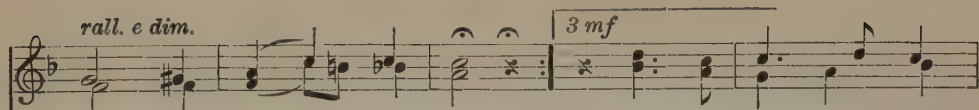


sight . . . Could not fol-low it in its flight.  
 strong . . . That it can fol-low the flight of a song?

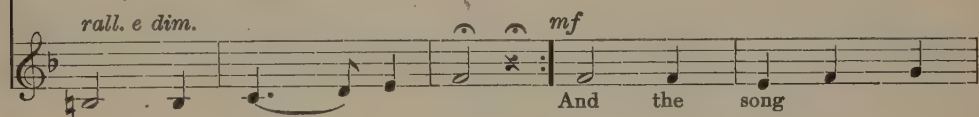


I shot an ar - row in - to the air, It fell to  
 I breathed a song . . in - to the air, It fell to

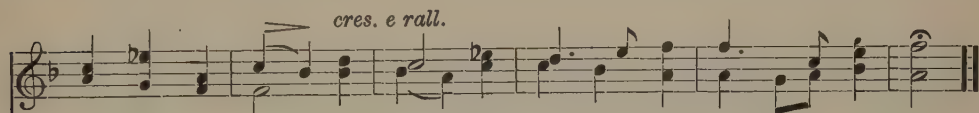




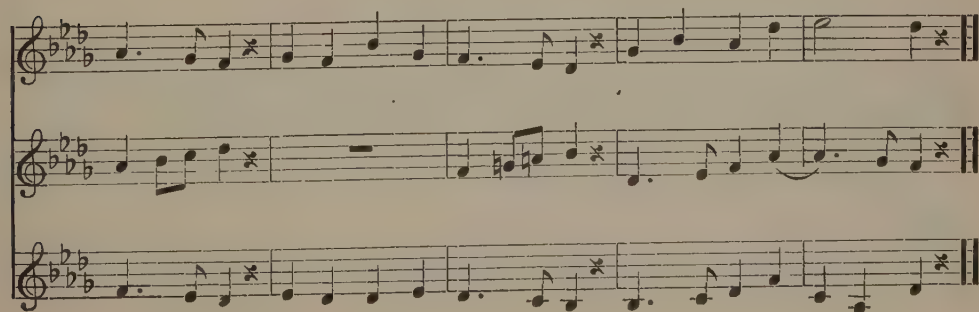
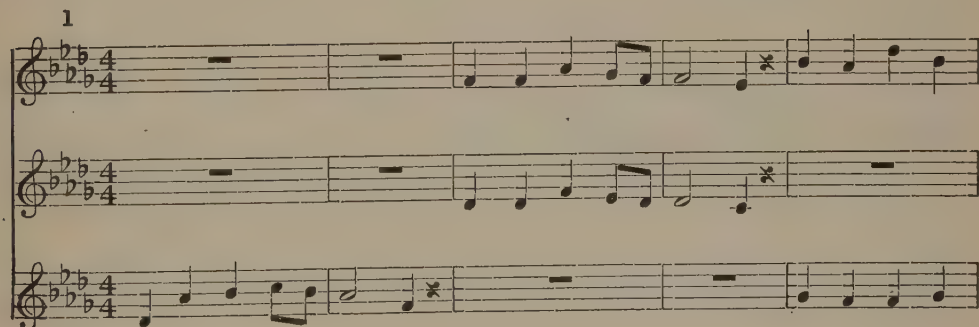
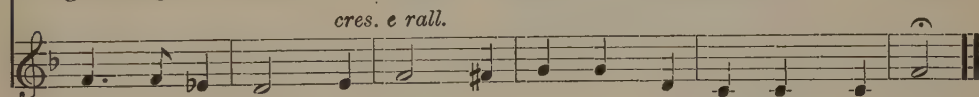
earth, I know not where. And the song from be-  
 earth, I know not where.



And the song



gin-ning to end I found a-gain in the heart of a friend.



## LIFT THINE EYES

From the Oratorio of "Elijah"

F. MENDELSSOHN

*Andante con moto*

Musical notation for the first system, featuring a treble clef, key signature of one sharp (F#), and 2/4 time signature. The melody is written on a single staff with lyrics underneath. Dynamics include *sf* (sforzando) and *p* (piano).

Lift thine eyes, O lift thine eyes to the moun - tains, whence  
to the

cometh, whence com - eth help.

Thy help

Musical notation for the second system, continuing the melody with lyrics. Dynamics include *sf* and *p*.

cometh, whence cometh, whence com-eth help. Thy help com - eth, com - eth  
com - eth help. Thy help com - eth

com - eth from the

Musical notation for the third system, continuing the melody with lyrics. Dynamics include *cres.* (crescendo), *dim.* (diminuendo), and *p*.

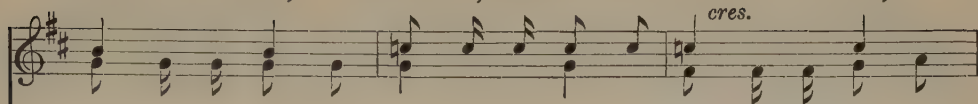
from the Lord, from the Lord, the mak - er of heav - en and earth.  
from the Lord, the mak - - er

He hath said, thy foot . . shall not be mov - ed. Thy keep-er shall never

Musical notation for the fourth system, concluding the melody with lyrics. Dynamics include *cres.* and *pp* (pianissimo).

He hath said, thy foot shall not be mov - ed. Thy  
He hath said, thy

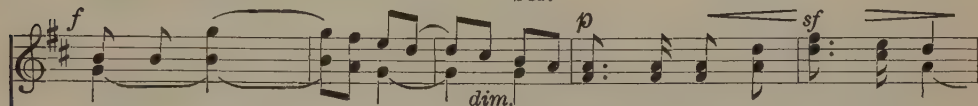
slum - - ber, nev - er, shall nev - er slum - - ber,



keep - er shall nev - er slum - - ber, nev - er, shall nev - er



nev - er slum - - - - ber.

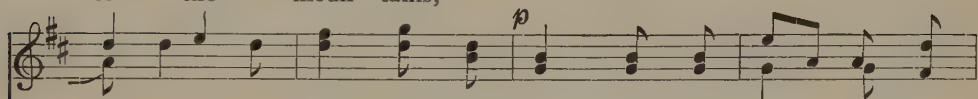


slum - - - - ber. Lift thine eyes, O lift thine eyes

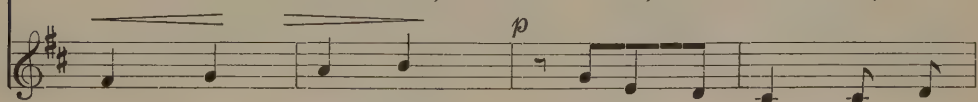


slum - ber, shall nev - er slum - ber.

to the moun - tains,



. . to the moun - tains, whence com - eth, whence com - eth, whence

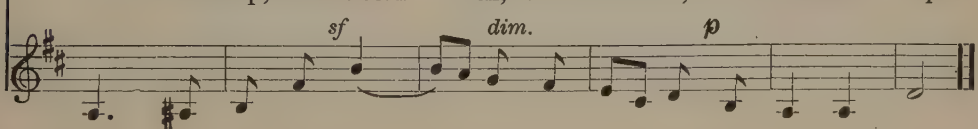


to the moun - tains, whence . .

whence cometh,



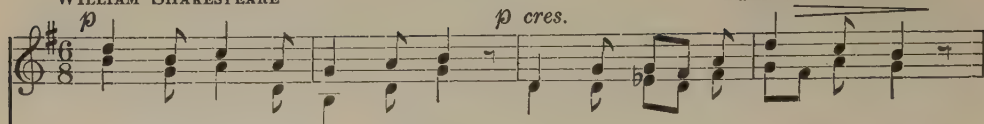
com - eth help, whence com - eth, whence cometh, whence com-eth help.



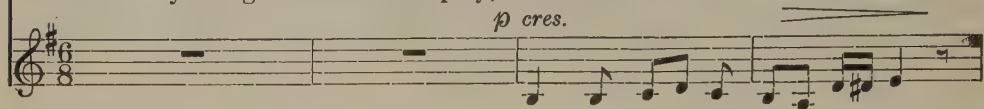
## ORPHEUS

WILLIAM SHAKESPEARE

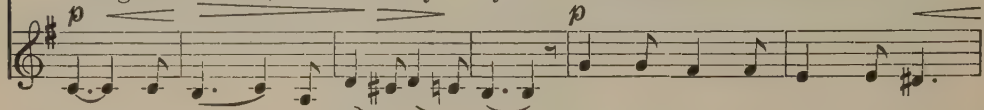
HEINRICH KLUSSMANN



1. Or-phcus with his lute made trees, And the moun-tains tops that freeze  
 2. Ev-'ry thing that heard him play, E'en the bil-lows of the sea,



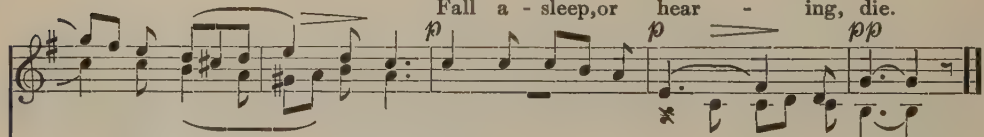
Bow them-selves when he did sing: To his mu-sic, plants and flow'rs  
 Hung their heads, and then lay by. In sweet mu-sic is such art,



Ev-er sprung; as sun and show'rs There had made a last-ing spring, .  
 Kill-ing care and grief of heart Fall a-sleep, or hear-ing, die, . .



There had made a last-ing spring.  
 Fall a-sleep, or hear-ing, die.



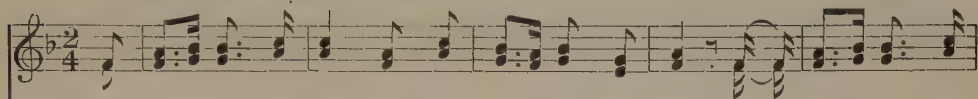
. . A last-ing spring, a last-ing spring.  
 . . Or hear-ing die, or hear-ing, die.



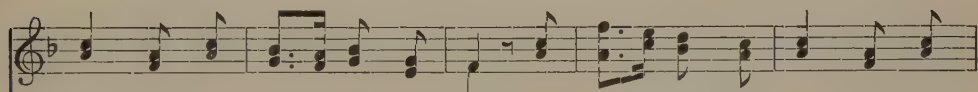
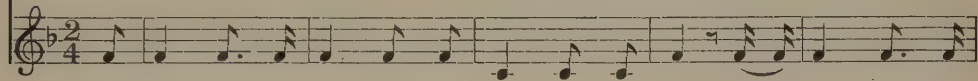
## HOME, SWEET HOME

JOHN HOWARD PAYNE

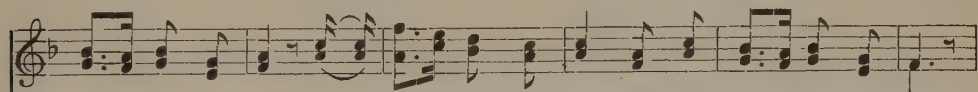
Sicilian Air



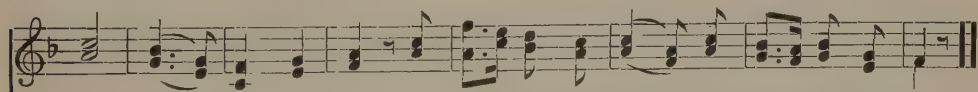
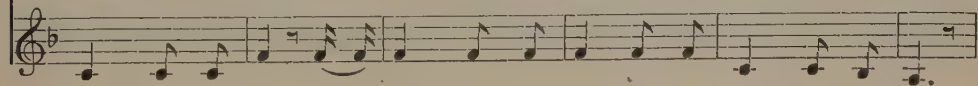
1. 'Mid pleasures and pal - a - ces tho' we may roam, Be it ev - er so
2. An ex - ile from home, splendor daz-zles in vain; O give me my
3. How sweet 'tis to sit 'neath a fond fa-ther's smile, And the cares of a
4. To thee I'll re-turn, o - ver - burden'd with care; The heart's dearest



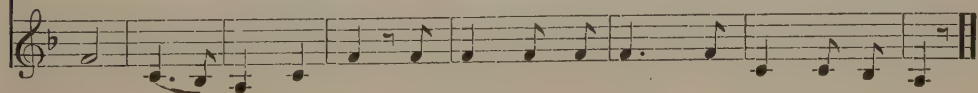
hum - ble, there's no place like home. A charm from the skies seems to  
 low - ly thatch'd cot - tage a - gain; The birds sing - ing gay - ly, that  
 moth - er to soothe and be - guile! Let oth - ers de-light 'mid new  
 sol - ace will smile on me there; No more from that cot - tage a -



hal - low us there, Which, seek thro' the world, is not met with elsewhere.  
 come at my call, Give me them and that peace of mind dear - er than all.  
 pleas-ures to roam, But give me, O give me the pleasures of home.  
 gain will I roam,—Be it ev - er so hum-ble, there's no place like home.



Home, home, sweet, sweet home! There's no place like home, There's no place like home!



# HOLY! HOLY! HOLY!

*Non troppo lento*

Ho - ly! ho - ly! ho - - - ly! . . Lord

God of Sa - - ba - oth! Lord . . God of Sa - - ba -

Detailed description: This system contains the first two staves of the musical score. Both staves are in G major (one sharp) and 3/4 time. The melody is written on a treble clef staff, and the accompaniment is on a bass clef staff. The tempo marking 'Non troppo lento' is at the beginning. The lyrics are 'Ho - ly! ho - ly! ho - - - ly! . . Lord' on the first staff and 'God of Sa - - ba - oth! Lord . . God of Sa - - ba -' on the second staff. There are various musical notations including notes, rests, and dynamic markings like 'mf'.

*Con moto*

Heav'n and earth are

oth! . . Heav'n and earth are full of the maj - es -

Heav'n and earth are full, are full of the maj - es - ty . .

full of thy glo - ry, Heav'n and

ty of thy glo - ry, Heav'n and earth are full of the

of thy glo - ry, Heav'n and earth are full of the maj - es - ty of thy

cres. earth are full f rit. a tempo

maj - es - ty of thy glo - - ry. Ho - san - na, Ho -

cres. f rit. a tempo

glo - - - ry,

Detailed description: This system contains the remaining staves of the musical score. It continues the melody and accompaniment from the first system. The tempo marking 'Con moto' is at the beginning of this section. The lyrics continue: 'Heav'n and earth are', 'oth! . . Heav'n and earth are full of the maj - es -', 'Heav'n and earth are full, are full of the maj - es - ty . .', 'full of thy glo - ry, Heav'n and', 'ty of thy glo - ry, Heav'n and earth are full of the', 'of thy glo - ry, Heav'n and earth are full of the maj - es - ty of thy', 'cres. earth are full f rit. a tempo', 'maj - es - ty of thy glo - - ry. Ho - san - na, Ho -', 'cres. f rit. a tempo', and 'glo - - - ry,'. The score includes various musical notations such as notes, rests, dynamic markings ('mf', 'cres.', 'f rit.', 'a tempo'), and articulation marks.

san - na, Ho - san - na in the high - est, ho-san - na in the

high - est, ho-san - na in the high - - est.

*f* *rit.*

## GIVE TO THE WINDS THY FEARS

PAUL GERHARDT

Traditional

1. Give to the winds thy fears, Hope, and be un-dis-mayed;  
 2. Thro' waves and clouds and storms He gent-ly clears thy way;  
 3. Thou com-pre-hend'st him not, Yet earth and heav-en tell  
 4. Far, far a-bove thy thought His coun-sel shall ap-pear.

God hears thy sighs and counts thy tears, God shall lift up thy head.  
 Wait thou his time, so shall this night Soon end in joy-ous day.  
 God sits as sov'reign on the throne, And rul-eth all things well.  
 When ful-ly he the work hath wrought That caused thy needless fear.

## THE STAR-SPANGLED BANNER

F. S. KEY

J. S. SMITH (?)

1. O . . say, can you see, by the dawn's ear - ly light,
2. On the shore, dim - ly seen thro' the mists of the deep,
3. O . . thus be it ev - er when free - men shall stand

What so proud - ly we hailed at the twi-light's last gleam - ing:  
Where the foe's haugh - ty host in dread si - lence re - pos - es,  
Be - tween their loved homes and the war's des - o - la - tion:

Be - tween their loved homes and the war's des - o - la - tion;

Whose broad stripes and bright stars, thro' the per - il - ous fight—  
What is that which the breeze, o'er the tow - er - ing steep,  
Blest with vic - t'ry and peace, may the heav'n - res - cued land

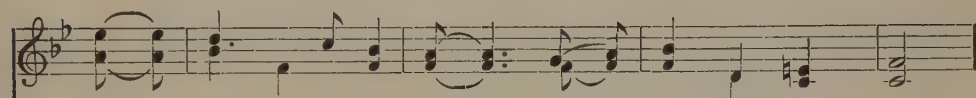
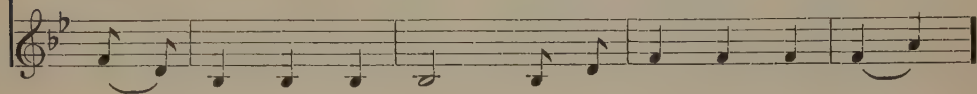
The first staff of music is in G major (one sharp) and 2/4 time. It contains the following notes: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). The staff ends with a double bar line.

O'er the ram - parts we watched—were so gal - lant - ly stream-ing?  
As it fit - ful - ly blows, half con-ceals, half dis - clos - es?  
Praise the pow'r that hath made and pre-served us a na - tion!

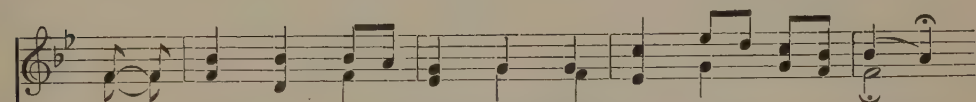
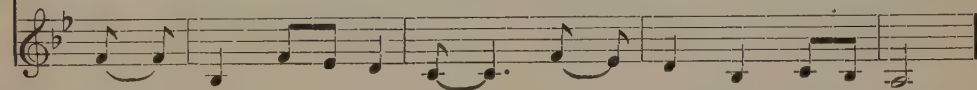
The musical notation for the first line of the hymn is written on a single staff in G major (one sharp, F#) and 4/4 time. The melody consists of the following notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The line ends with a double bar line.



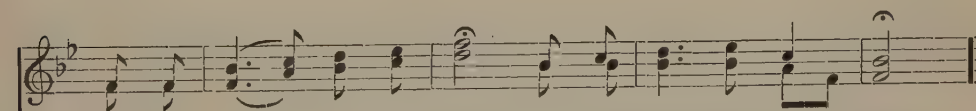
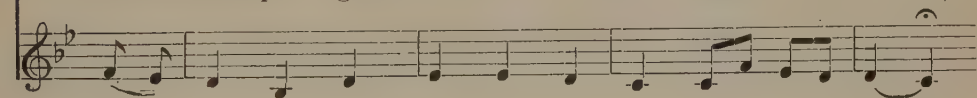
And the rock - ets' red glare, the bombs bursting in air,  
 Now it catch - es the gleam of the morn-ing's first beam,  
 Then, con - quer we must, when our cause it is just;



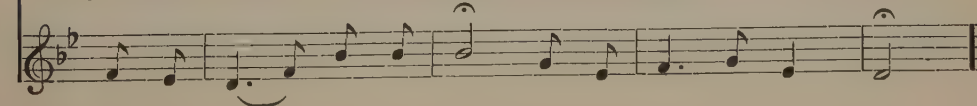
Gave proof thro' the night that our flag was still there;  
 In full glo - ry re - flect - ed, now shines in the stream;  
 And this be our mot-to, "In God is our trust."



O . . say, does that star-span-gled ban-ner yet wave  
 'Tis the star-span-gled ban-ner, O long may it wave  
 And the star-span-gled ban-ner in tri-umph shall wave



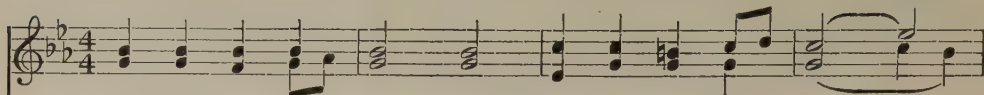
O'er the land of the free and the home of the brave?  
 O'er the land of the free and the home of the brave!  
 O'er the land of the free and the home of the brave!



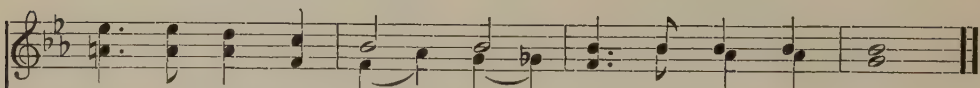
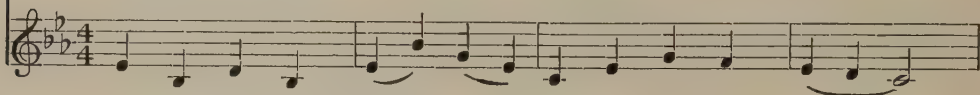
## NOW THE DAY IS OVER

S. BARING-GOULD

J. BARNBY



1. Now the day is o - ver, Night is draw-ing nigh, . . .
2. Now the dark-ness gath-ers, Stars be-gin to peep, . . .
3. Fa-ther, give the wea-ry Calm and sweet re- pose, . . .
4. Thro' the long night watch-es May thine an-gels spread . .
5. When the morn-ing wak-ens, Then may I a-rise . . .



Shad-ows of the eve-ning Steal a-cross the sky.  
 Birds and beasts and flow-ers Soon will be a-sleep.  
 With thy ten-d'rest bless-ing, May our eye-lids close.  
 Their white wings a-bove me, Watch-ing round my bed.  
 Pure and fresh and sin-less In thy ho-ly eyes.



## THE WATCH ON THE RHINE

MAX SCHNECKENBERGER

CARL WILHELM

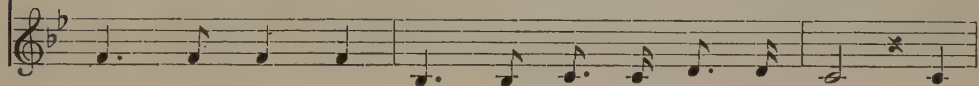


1. A peal like thun-der calls the brave, With clash of sword and
2. A hun-dred thou-sand hearts beat high, The an-swer flames from
3. So long as blood shall warm our veins, While for the sword one
4. The oath re-sounds, the wave rolls by, The ban-ners wave, ad-

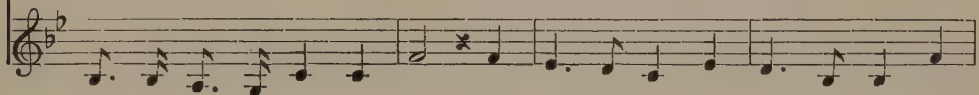




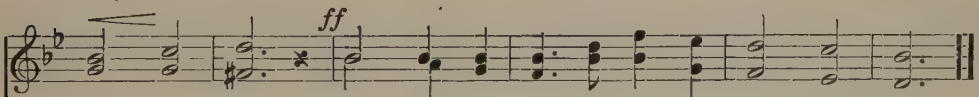
sound of wave, The Rhine, the Rhine, the Ger - man Rhine! Who  
 ev - 'ry eye; The Ger - man youth de - vot - ed stand To  
 hand re - mains, One arm to bear a gun, no more Shall  
 vanced on high, The Rhine, the Rhine, the Ger - man Rhine! We



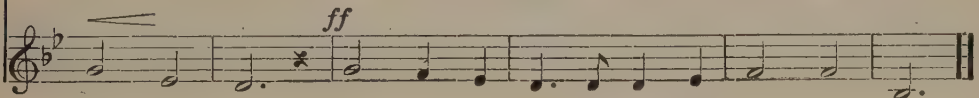
now will guard the riv - er's line? Dear Fa - ther - land, no fear be thine, Dear  
 shield the ho - ly bor - der - land. Dear Fa - ther - land, no fear be thine, Dear  
 foot of foe - man tread thy shore! Dear Fa - ther - land, no fear be thine, Dear  
 all will guard the riv - er's line! Dear Fa - ther - land, no fear be thine, Dear



Fa - ther - land, no fear be thine; Firm stands the guard a - long, a -



long the Rhine, Firm stands the guard a - long the Ger - man Rhine!



## LEAD, KINDLY LIGHT

J. H. NEWMAN

J. B. DYKES

1. Lead, kind - ly light, a - mid th' en - circ - ling gloom, Lead thou me.

2. I was not ev - er thus, nor pray'd that thou Shouldst lead me

3. So long thy pow'r has blest me, sure it still Will lead me

on; The night is dark, and I am far from home, Lead thou me

on; I loved to choose and see my path; but now Lead thou me

on O'er moor and fen, o'er crag and tor - rent, till The night is

on. Keep thou my feet; . . I do not ask to see . .

on. I loved the gar - ish day and, spite of fears, . .

gone; And with the morn . . those an - gel fac - es smile, . .

The dis - tant scene, one step e - nough . . for me. .

Pride rul'd my will: re - mem - ber not . . past years.

Which I have lov'd long since, and lost . . a - while.

1

System 1, measures 1-2. Treble clef, 4/4 time. Measure 1: quarter notes G4, A4, B4, C5, quarter note D5, quarter note E5, quarter note F5, quarter note G5. Measure 2: quarter note A5, quarter note B5, quarter note C6, quarter note D6, quarter note E6, quarter note F6, quarter note G6, quarter note A6. Bass clef, 4/4 time. Measure 1: whole rest. Measure 2: whole rest.

2

System 2, measures 3-4. Treble clef, 4/4 time. Measure 3: quarter notes G4, A4, B4, C5, quarter note D5, quarter note E5, quarter note F5, quarter note G5. Measure 4: quarter note A5, quarter note B5, quarter note C6, quarter note D6, quarter note E6, quarter note F6, quarter note G6, quarter note A6. Bass clef, 4/4 time. Measure 3: quarter notes G3, A3, B3, C4, quarter note D4, quarter note E4, quarter note F4, quarter note G4. Measure 4: quarter note A4, quarter note B4, quarter note C5, quarter note D5, quarter note E5, quarter note F5, quarter note G5, quarter note A5.

3

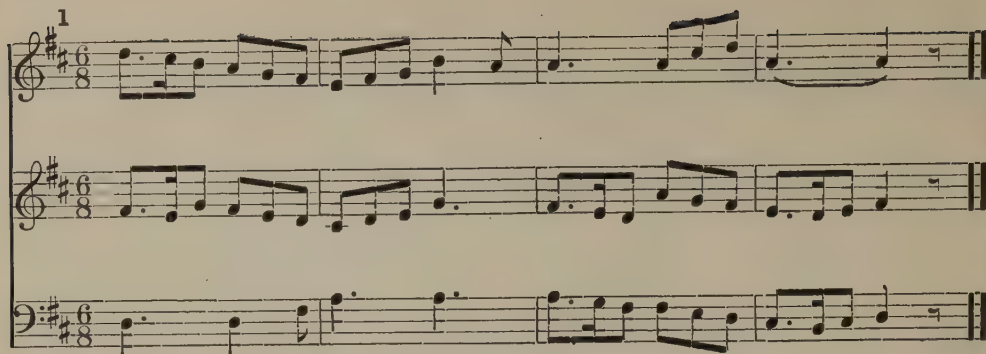
System 3, measures 5-6. Treble clef, 4/4 time. Measure 5: whole rest. Measure 6: quarter notes G4, A4, B4, C5, quarter note D5, quarter note E5, quarter note F5, quarter note G5. Bass clef, 4/4 time. Measure 5: quarter notes G3, A3, B3, C4, quarter note D4, quarter note E4, quarter note F4, quarter note G4. Measure 6: quarter note A4, quarter note B4, quarter note C5, quarter note D5, quarter note E5, quarter note F5, quarter note G5, quarter note A5.

4

System 4, measures 7-8. Treble clef, 3/4 time. Measure 7: whole rest. Measure 8: quarter notes G4, A4, B4, C5, quarter note D5, quarter note E5, quarter note F5, quarter note G5. Bass clef, 3/4 time. Measure 7: quarter notes G3, A3, B3, C4, quarter note D4, quarter note E4, quarter note F4, quarter note G4. Measure 8: quarter note A4, quarter note B4, quarter note C5, quarter note D5, quarter note E5, quarter note F5, quarter note G5, quarter note A5.

6

System 5, measures 9-10. Treble clef, 6/8 time. Measure 9: whole rest. Measure 10: quarter notes G4, A4, B4, C5, quarter note D5, quarter note E5, quarter note F5, quarter note G5. Bass clef, 6/8 time. Measure 9: quarter notes G3, A3, B3, C4, quarter note D4, quarter note E4, quarter note F4, quarter note G4. Measure 10: quarter note A4, quarter note B4, quarter note C5, quarter note D5, quarter note E5, quarter note F5, quarter note G5, quarter note A5.



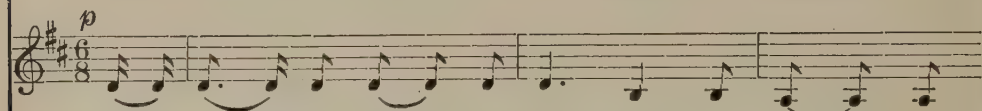
## LORELEY

H. HEINE

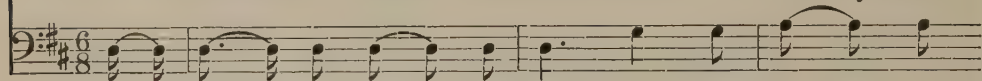
F. SILCHER

*Andante*

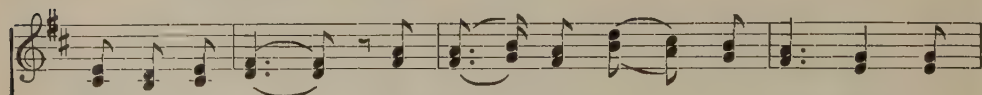
1. I know not what spell doth bind me, That I am so  
 2. The lov - li - est maid - en is sit - ting So strange - ly



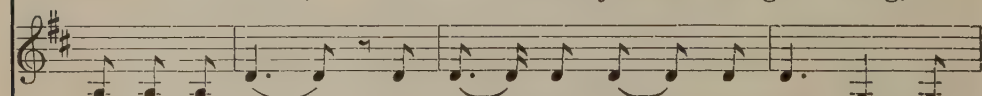
3. In his skiff the be - wil - dered boat - man Is lured by the



- (1.) I know not what spell doth bind me, That I am so



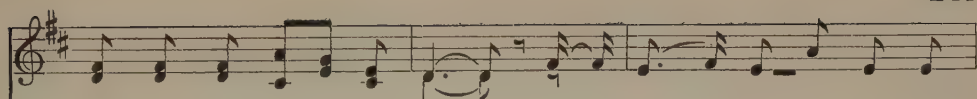
- pen - sive to - day, But out of the past an old leg - end Is  
 beau - ti - ful there, Her won - drous jew - els are glis - t'ning, She



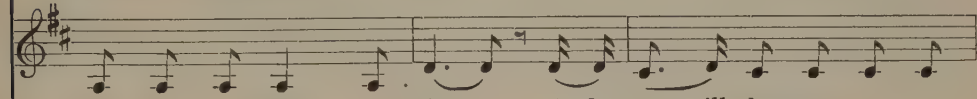
- mel - o - dy's flow; He sees not the treach - 'rous break - ers That



- pen - sive to - day, But out of the past an old leg - end Is



haunt-ing me with its lay; The air . is cool in the  
combs her bright gold - en hair; With a gold - en comb she doth



men - ace his bark be - low; And soon will the waves o - ver -



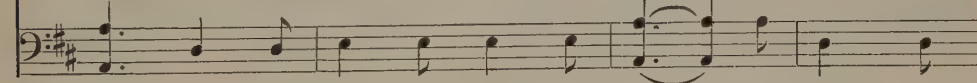
haunt-ing me with its lay; . The air . . is cool in the



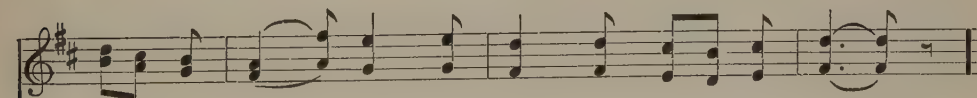
twi - light, The Rhine flows calm - ly by, . The moun - tain  
comb it, A song so wild she sings; Some mys - tic



whelm him Be - neath the cur - rent strong; For fa - tal



twi - light, The Rhine flows calm - ly by, . . The moun - tain



tops are glow - ing, A - gainst the eve - ning sky.  
power is breath - ing In ev - 'ry tone that rings.

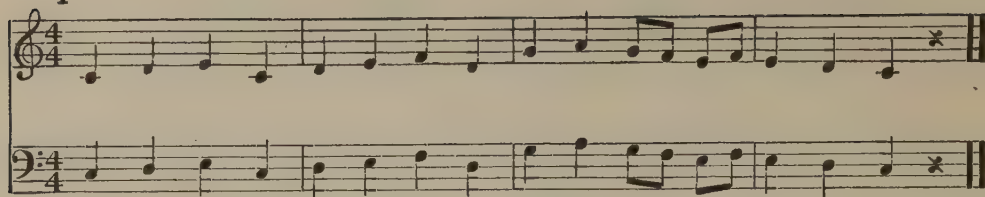


to the charmed one Is Lore - ley's si - ren song.

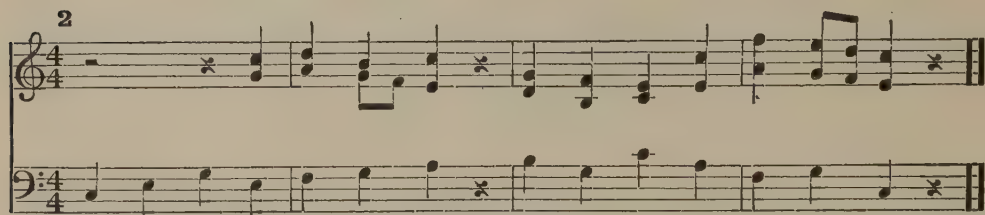


tops are glow - ing A - gainst the eve - ning sky.

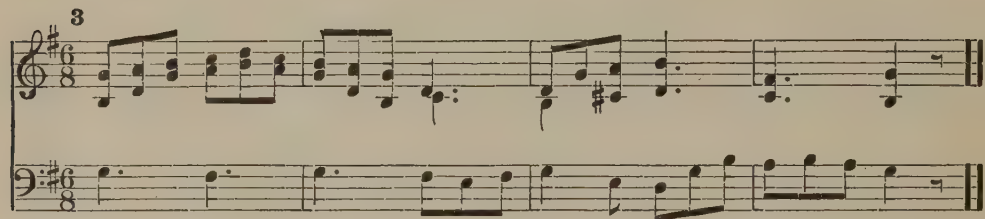
1



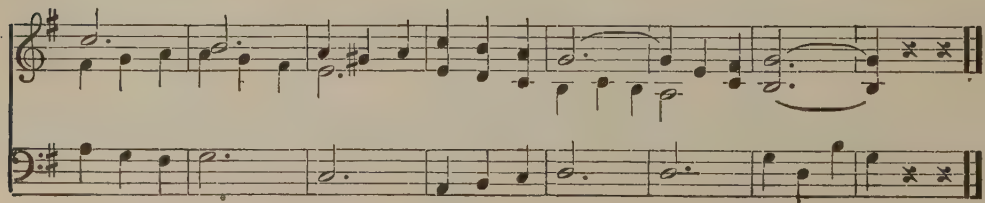
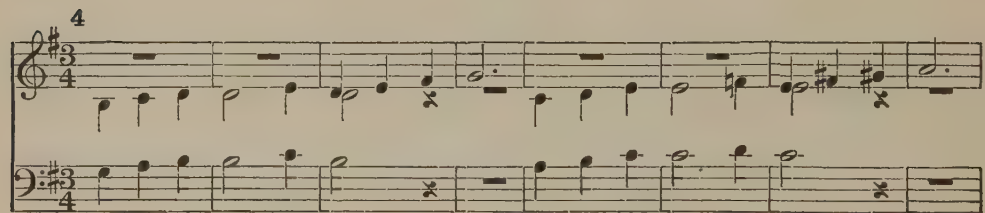
2



3



4



## THE VOICE OF EVENING

*Andante sostenuto*

C. M. VON WEBER

*cres.*

1. Soft - ly sighs the voice of eve - ning, Steal - ing  
2. Through the dark blue vault of e - ther, Si - lence

through yon wil - low grove; While the stars, like  
reigns with sooth - ing power; But a storm o'er

guard-ian spir-its Set their watch, their night-ly watch a - bove.  
yon - der moun-tain Dark - ly, dark - ly brood-ing seems to lower.

guard-ian spir - its Set their watch, their watch a - bove.  
yon - der moun - tain Dark - ly seems, it seems to lower.

## AMERICA

S. F. SMITH

H. CAREY (?)

1. My coun - try! 'tis of thee, Sweet land of lib - er - ty,  
 2. My na - tive coun - try, thee, Land of the no - ble, free,

3. Let mu - sic swell the breeze, And ring from all the trees  
 4. Our fa - ther's God! to thee, Au - thor of lib - er - ty,

Of thee I sing; Land where my fa - thers died! Land of the  
 Thy name I love; I love thy rocks and rills, Thy woods and

Sweet free-dom's song; Let mor - tal tongues a - wake; Let all that  
 To thee we sing! Long may our land be bright With free-dom's

pilgrims' pride! From ev - 'ry moun - tain side Let free - dom ring!  
 tem - pled hills: My heart with rap - ture thrills Like that a - bove.

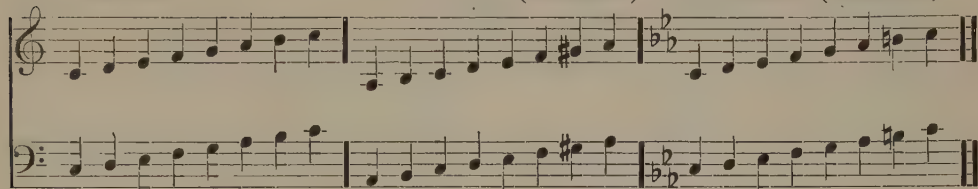
breathe par-take; Let rocks, their si - lence break, The sound pro - long.  
 ho - ly light; Pro - tect us by thy might, Great God, our King.

## TABLE OF THE KEYS

C MAJOR

RELATIVE MINOR (HARMONIC)

TONIC MINOR (HARMONIC)



G

REL.

TON.

F

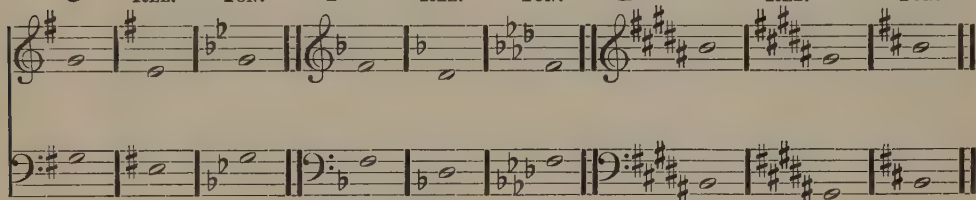
REL.

TON.

B

REL.

TON.



D

REL.

TON.

B-flat

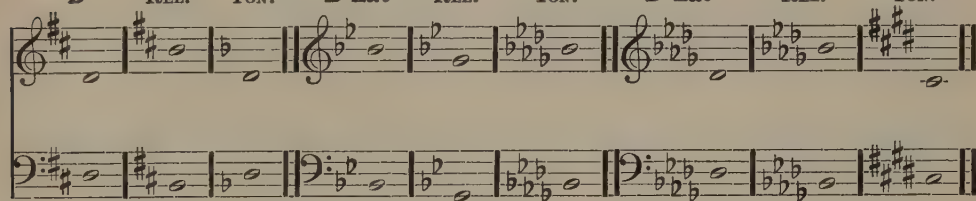
REL.

TON.

D-flat

REL.

TON.



A

REL.

TON.

E-flat

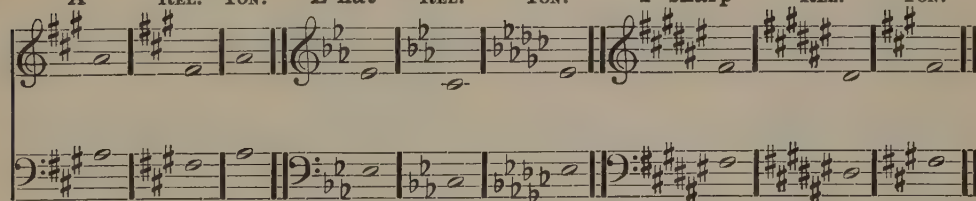
REL.

TON.

F-sharp

REL.

TON.



E

REL.

TON.

A-flat

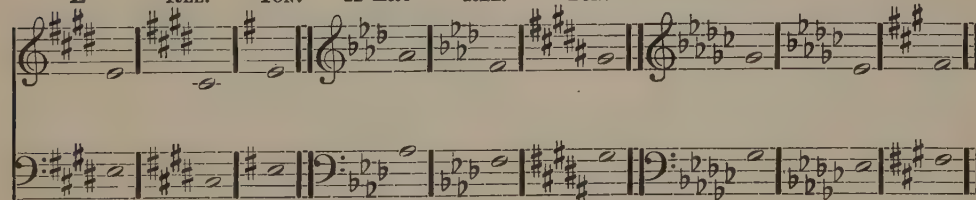
REL.

TON.

G-flat





REL.

TON.



## BRIEF GLOSSARY OF MUSICAL TERMS

(In the pronunciation-key, *a* is short *ah*, never *a* as in *at*; *o* is short *oh*; *-oo* and *ay* are also short, like *oo* in "foot" and *ai* in "gaily." Common abbreviations are in brackets.)

- Accelerando** [accel.] (*at-tehay-lay-rah'n'do*), accelerating.
- Adagio** (*a-da'djo*), leisurely, slowly.
- Ad libitum** (*ad lee'bee-toom*), not in strict time.
- Al** or **Alla** (*al* or *ala*), to, or in: as *Alla marcia* (*mar'tchee-a*), in the style of a march; *al fine*, to the end.
- Allegretto** (*a-lay-gray'to*), joyfully.
- Allegro** (*a-lay'gro*), gaily, mirthfully, rapidly.
- Andante** (*an-dan'tay*), rather slowly.
- Andantino** (*an-dan-tee'no*), diminutive of *Andante*; faster than *Andante*.
- Animando** (*a-nee-mahn'do*), growing more animated.
- Animato** (*a-nee-ma'to*), with life and spirit.
- A tempo** (*a taym'po*), in time, at regular speed.
- Ben** (*bayn*), well, very.
- Cantabile** (*can-ta'bee-lay*), in a song style.
- Coda** (*ko'da*), a concluding section.
- Con**, with: as *Con fuoco* (*fuo'ko*), with fire.
- Crescendo**, [cres. or cresc.] (*cray-shayn'do*), gradually increasing in tone-power. 
- Da capo**, [D. C.] (*da ca'po*), return to the beginning.
- Dal segno**, [D. S.] (*dahl say'nyo*), return to the sign.
- Diminuendo**, [dim.] (*dee-mee-noo-ayn'do*), gradually diminishing in tone-power. 
- Dolce** (*dawl'tshay*), softly, sweetly.
- E** (*ay*), **ed** (*ayd*), and.
- Espressivo** (*ay-spray-see'vo*), **con espressione** (*ay-spray-see-oh'ney*), with expression.
- Fermata** (*fair-ma'ta*), a hold-sign. 
- Finale** (*fee-na'lay*), last movement of a work.
- Fine** (*fee'nay*), end.
- Forte**, [f] (*fohr'tay*), loud.
- Fortissimo**, [ff] (*fohr-tee'see-mo*), very loud.
- Giojoso** (*djo-yo'so*), joyously.
- Grandioso** (*gran-dee-o'so*), grandly.
- Grave** (*gra'vay*), gravely, very slowly.
- Grazioso** (*gra-tsee-o'so*), gracefully.
- Largamente** (*lar-ga-mayn'tay*), in broad style.
- Largo** (*lar'go*), broad, large.
- Legato** (*lay-ga'to*), connected, smoothly.
- Leggiero** (*lay-djay-ro*), lightly.
- Lento** (*layn'to*), slowly.
- Ma** (*ma*), but: *ma non troppo*, but not too much.
- Maestoso** (*ma-ays-to'so*), majestic, grand.
- Marcato** (*mar-ka'to*), well marked.
- Meno** (*may'no*), less.
- Mezzo** (*may'dzo*), medium, half.
- Mezzo forte**, [mf] (*may'dzo for'tay*), medium loud.
- Mezzo piano**, [mp] (*may'dzo pee-a'no*), medium soft.
- Moderato** (*maw-day-ra'to*), moderately.
- Molto** (*mohl'to*), very, much.
- Mosso** (*mos'so*), moved, quicker, with more life.
- Moto** (*moh'to*), movement, motion.
- Non** (*non*), not.
- Opus**, [Op.] (*o'poos*), work: as *Op. 25*.
- Pedale** (*pay-da'lay*), pedal.
- Pianissimo**, pp (*pee-a-nee'see-mo*), very softly.
- Piano**, p (*pee-a'no*), softly.
- Piu** (*pee-oo*), more.
- Poco** (*po'ko*), **un poco**, a little.
- Poco a poco** (*po'ko a po'ko*), little by little.
- Presto** (*pray'sto*), quickly.
- Quasi** (*kwa'see*), like, somewhat.
- Rallentando**, [rall.] (*rah-layn-tan'do*), gradually slackening in speed.
- Ritardando**, [rit.] (*ree-tar-dan'do*), with gradual decrease in speed and force.
- Scherzando** (*skair-tzan'do*), playfully.
- Semplice** (*saym-plee'tchay*), simply.
- Sempre** (*saym'pray*), always, still, continuously.
- Senza** (*sayn'tza*), without.
- Sforzando**, [sf or sfz] (*sfor-tzan'do*), forced, strongly accented. 
- Sostenuto** (*sos-tay-noo'to*), sustained, in a connected manner.
- Sotto voce** (*saw'to vo'tchay*), in an under-tone, or in subdued voice.
- Staccato** (*sta-ka'to*), separated, not *legato*.
- Stringendo** (*streen-djayn'do*), increasing in speed and intensity.
- Tempo primo** (*taym'po pree'mo*), time or speed as at the beginning of the piece.
- Tranquillo** (*tran-kwee'lo*), tranquilly, peacefully.
- Troppo** (*traw'po*), too much.
- Un** (*oon*), a, one.
- Vivace** (*vee-va'tchay*), vivaciously.
- Voce** (*vo'tchay*), voice.

# RUDIMENTARY FACTS OF MUSIC

( Adapted for study by pupils of Grammar Schools )

## NOTATION

The elements of music are TONE and RHYTHM.

A Musical TONE has *Pitch*, *Duration*, *Force* and *Quality*, each of which has its appropriate means of notation.

The means of indicating (notating) PITCH are:

THE STAFF, — five lines, with the spaces which they make;

LEGER LINES (or ADDED LINES) with their spaces;

CLEFS, which, by indicating the pitch-meaning of one line, show the meaning of all the lines and spaces of a staff;

LETTERS, which give definite pitch-names to all tones;

SHARPS, FLATS, and NATURALS (CANCELS) which modify the pitch-meaning of lines, spaces and letters;

BRACES, which, by joining staves, determine the pitch of any number of parts (or instruments) performing together.

The musical features of PITCH are embodied in:

SCALES, which associate tones in series in definite relations to one another;

KEYS, which associate each scale with a tone of definite pitch, called the *Key-Tone* (or *Key-Note*);

MODES, which determine the melodic and harmonic character of a composition;

CHROMATICS, which modify and vary the character of Scales, Keys, and Modes.

The means of indicating DURATION are:

NOTES, which, while calling for tones of definite pitch, show the relative lengths of tones;

RESTS, which show the relative lengths of silences;

METRONOME-MARKS, which show the exact time-values of notes and rests.

The musical features of DURATION are recorded in:

TERMS and SIGNS of speed and of variations in speed (*See Glossary*).

The means of indicating FORCE are:

TERMS and SIGNS of force and of variations in force (*See Glossary*).

The musical features of FORCE are embodied chiefly in RHYTHM. Rhythm is indicated by

BARS, which show the place of the regularly recurring principal rhythmic accent; or, in other words, by

MEASURES, which comprise the note-groups between the bars. Each measure thus represents one of the symmetrical rhythm-groups of which the whole composition consists.

QUALITY may be indicated in a general way by certain marks of expression; but it is chiefly dependent upon the means (voice or instrument) and method by which the tone is produced.

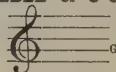
Musical Notation can then definitely record the essential tonal and rhythmical features of any composition. But, as is the case with language, the printed signs leave much to be done by the interpreter.

### THE STAFF

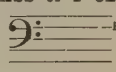
Second Line above	Third Space above
First Line above	Second Space above
Fifth Line	Space above
Fourth Line	Fourth Space
Third Line	Third Space
Second Line	Second Space
First Line	First Space
	Space below
First Line below	Second Space below
Second Line below	Third Space below

### THE CLEFS

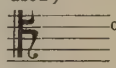
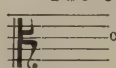
TREBLE or G-CLEF



BASS or F-CLEF



TWO C-CLEFS (rarely used)



The C of the C-Clef is always "Middle C"

### THE GREAT STAFF

SHOWING LETTER-NAMES, "MIDDLE C," AND OCTAVE-NAMES

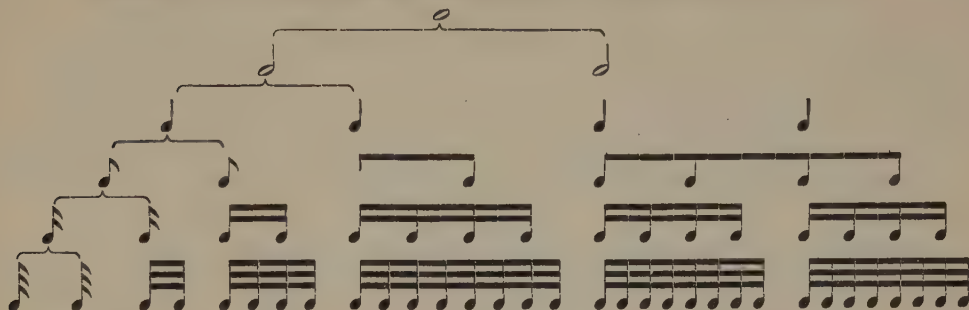
GREAT OCTAVE    SMALL OCTAVE    ONE-LINED OCTAVE    TWO-LINED OCTAVE

### THE BRACE

Measure	Bar	Measure	Thick Bar	Thick Bar	Double Bar
The F-degree is sharpened		The B-degree is flatted		The dots form a Repeat-Sign	
A chromatic Sharp					

The Thick Bar has several uses beside that indicated above. Its commonest use is to show the close of a musical phrase at the end of a line of text.

## TABLE OF NOTE-VALUES, WHOLE NOTE TO THIRTY-SECOND NOTE



This division of every note into two of the next lower denomination is the normal one. The most common of irregular groupings is that of three notes for the time-value of two. This is called a **TRIPLET**, and is marked with a 3.

$$o = \underset{3}{\text{quarter}} \text{ quarter} \text{ quarter} \mid d = \underset{3}{\text{half}} \text{ half} \text{ half} \mid q = \underset{3}{\text{quarter}} \text{ quarter} \text{ quarter} \text{ or } \underset{3}{\text{quarter}} \text{ quarter} \text{ quarter} \text{ or } \underset{3}{\text{quarter}} \text{ quarter} \text{ quarter} \text{ etc.}$$

A **DOT** after a note prolongs its value by half.

$$o. = o \text{ half} \mid d. = d \text{ half} \mid q. = q \text{ half} \mid e. = e \text{ half} \text{ etc.}$$

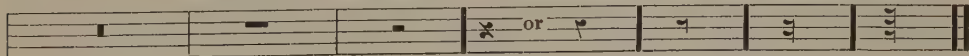
A second dot adds to the total tone-value half the value of the first dot.

$$d.. = d \text{ half} \text{ half} \mid q.. = q \text{ half} \text{ half}$$

## RESTS

The signs of silence corresponding to the various notes are:

Dbl. Whole Rest    Whole Rest    Half-Rest    Quarter-Rest    8th-Rest    16th-Rest    32d-Rest



Rests may be dotted like notes. The Whole Rest is generally used for a whole measure of silence, irrespective of the time-signature; but notes conform to exact time-values. The Half-Rest may not be used in 3-4 measure, but the Half-Note may be used. The dotted Half-Note fills a 6-8 measure; but the Half-Rest, with or without a dot, is not used in 6-8 measure.

These and other peculiarities of notation are not of great importance; but it is well for the pupil to observe current usage.

## METRONOME-MARK

A **METRONOME-MARK** (♩ = 112) means that the piece is to be performed at such speed that there will be one hundred and twelve quarter-notes to the minute.

## MODES, SCALES, KEYS

There are two **MODES**, *Major* and *Minor*.

There is one **MAJOR SCALE**.

There are three **MINOR SCALES**, *Primitive*, *Harmonic*, *Melodic*.

The Primitive Minor Scale is also known as the Normal or Natural Minor Scale.

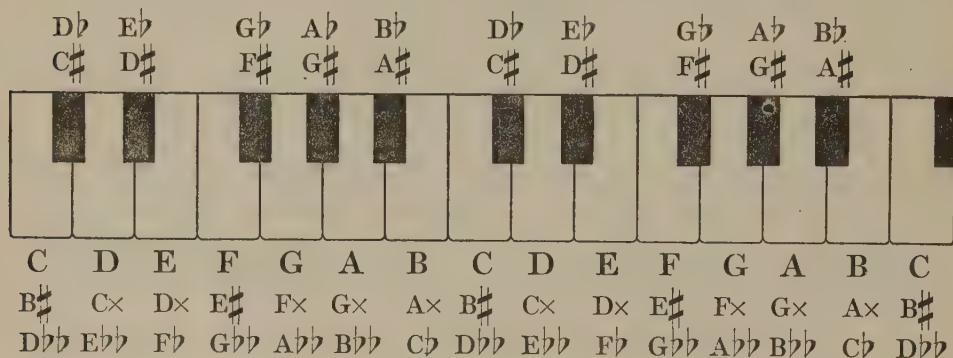
Other scales and modes exist, but are so rarely used that they need not be mentioned.

There are thirteen **KEYS** in each Mode.

Other keys exist; but practical convenience of notation restricts the number to thirteen, and also determines in certain cases the notation of the Key-Tone. For instance, G-sharp, not A-flat, is taken as a Key-Tone in Minor; but A-flat, not G-sharp, is taken as a Key-Tone in Major. In one case (F-sharp and G-flat in Major, D-sharp and E-flat in Minor) the same tone-series is known in different notations.

Staff-Notation was developed primarily for the convenience of players of keyboard instruments like the piano and organ.

Many attempts have been made to perfect and introduce other systems of notation; but the staff-notation has not been superseded. And in perfecting one's understanding of Notation, it is well to refer to the source of it,—the **PIANO KEYBOARD**:



This keyboard shows every pitch-name which any tone can receive in any of the thirteen keys, major or minor, either as a regular (so-called *diatonic*) tone, or as a chromatic tone.

The simplest notation of the Major Scale is from C to C. This involves only white keys of the piano; hence a plain staff, with the proper clef, is suitable for writing music in the key of C major. We have:

C	D	E	F	G	A	B	C
1	2	3	4	5	6	7	8
do	re	mi	fa	sol	la	ti	do

The numbers are *Scale-Degrees*. The syllables are the names of these scale-degrees for use in singing. There are so-called *Whole-Steps* between contiguous tones, except between E and F, and B and C, where there are *Half-Steps*. If we wish to form the major scale on any other tone than C, we must keep the whole steps and half-steps uniform with these; for there is but one Major Scale.

We shall find, for instance, beginning at G:

G WHOLE Step to A WHOLE Step to B HALF Step to C WHOLE Step to D WHOLE Step to E WHOLE Step to F $\sharp$  HALF Step to G

or, beginning at E-flat:

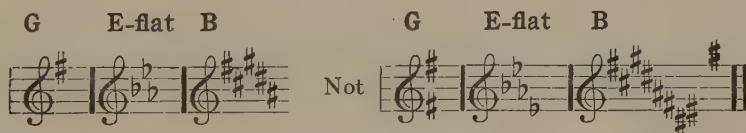
E $\flat$   $\frac{1}{2}$  F  $\frac{1}{2}$  G  $\frac{1}{2}$  A $\flat$   $\frac{1}{2}$  B $\flat$   $\frac{1}{2}$  C  $\frac{1}{2}$  D  $\frac{1}{2}$  E $\flat$

We see here the need of Sharps and Flats, which are defined in the Section on Chromatics.

In order, then, to write a scale or any composition in G, the sharped F-degree must be used, not the F-degree; and, if E-flat is the key-tone, A-flat and B-flat must be taken as the fourth and fifth scale-degrees.

The notation of these facts of key is embodied in a **KEY-SIGNATURE**, which may be said to put the staff-degrees into the proper condition to notate music in the respective key; for, at the beginning of the piece, it marks as sharped or flatted the appropriate lines or spaces.

But it does not duplicate its information for symmetrical degrees. It selects, in each case, a convenient staff-degree and marks that. Other degrees named by the same letter are understood to be included in the marking. Thus we have, as key-signatures,



By using the keyboard representation, which shows all possible letter-names for every degree (including chromatics) in every scale and key, the pupil can discover why the various keys have their respective signatures.

The Minor Scales, however, not being uniform, cannot be summed up once for all in a key-signature. The Primitive form of the respective scale determines the signature; the variations from this form are recorded by the necessary chromatic signs, which are called **ACCIDENTALS**. The same name is given to chromatic signs which record temporary modifications of any scale-degree in any key, major or minor.

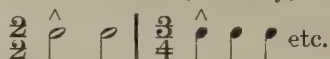
The difference between regular and temporary Accidentals will become clear if one observes the full notation of the Minor Scales in various keys, in **PART ONE** of **BOOK THREE** of the **NORMAL MUSIC COURSE**. Full treatment of this and other matters of Notation is given, in convenient form, on *White's Keyboard Chart*.

## TIME-SIGNATURES, MEASURES, ETC.

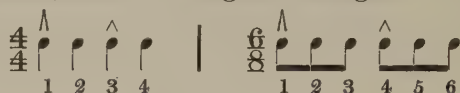
The measure-form is indicated at the beginning of every piece in the form of a fraction, called the **TIME-SIGNATURE**. The numerator expresses the number of beats in each measure; the denominator, the kind (note-value) of beats.  $\frac{4}{4}$  is sometimes represented by  $\text{C}$ ;  $\frac{2}{2}$  by  $\text{C}$ .

*Simple* measures are those of two or of three beats; others are *Compound*.

Simple measures have but one accent, namely, on the first beat:

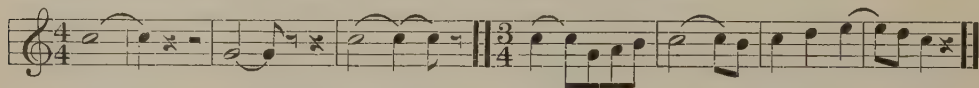


Compound measures are formed of two or three simple measures, and thus have two or more accents, the first being the strongest.

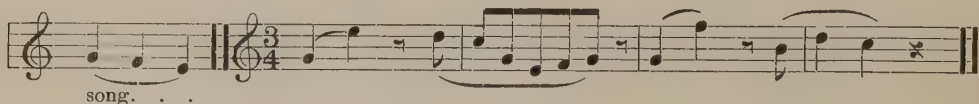


## THE TIE, SLUR, HOLD

The **TIE** (—) combines notes of the same pitch in such a manner that they are held as one note of the value of all the notes so joined.



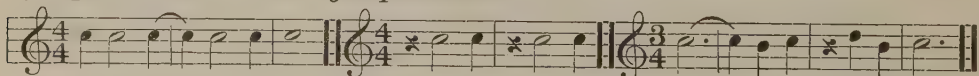
A **SLUR** (—) connects notes that are to be sung to the same syllable, or are to be phrased together.



A **HOLD** or **FERMATA** (∩) placed either over or under a note or rest approximately doubles its time-value.

## SYNCOPIATION

When a tone is sustained from a strong to a weak beat, there is a transfer of accent to the weak beat. The same effect sometimes results from the presence of a rest on the strong beat. There are, then, two common kinds of **SYNCOPIATION**, *Syncopation with Tie* and *Syncopation with Rest*.



Syncopations also occur on subdivisions of the beat, with similar effect.

## CHROMATICS

Besides the regular (so-called diatonic) tones of the major and minor scales, there are intermediate tones called CHROMATICS. These are between the regular tones of the scale, except where half-steps occur. For instance: *sharp-4* is a tone between 4 and 5; *flat-7* is a tone between 6 and 7.

A half-step is also called a *semi-tone*, and a whole step a *whole tone*.

A SHARP (#) causes the line or space on which it stands to represent a pitch a half-step higher than the original pitch. Likewise, a FLAT (b) means a half-step lower. A NATURAL or CANCEL (♮) annuls the effect of a sharp or a flat.

A DOUBLE-SHARP (× or ×), causes a sharpened line or space to represent a pitch a half-step higher. Likewise, DOUBLE-FLAT (bb) causes a flatted staff-degree to represent a pitch a half-step lower. A single sharp or flat is the ordinary cancellation-sign (or restoration-sign) for these. The #, ×, b, and bb, are *chromatic signs*, and affect only the measure in which they appear.

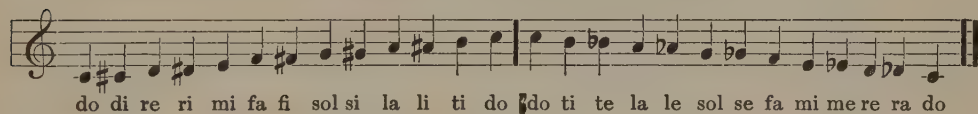
Tones sounding alike but differently named and written (B and Cb, C# and Db) are *Enharmonic Tones*.

## THE CHROMATIC SCALE

A scale progressing by half-steps is termed a *chromatic scale*.

The ascending Major Chromatic Scale is usually written with sharps, the descending Major Chromatic Scale with flats. Flat-5 (*se*) is a rare scale-degree.

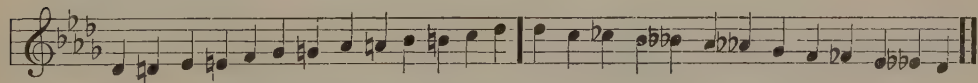
In the key of C, with syllables, the chromatic scale is:



This scale is written uniformly with the above in any key. Thus, in the key of A, it appears:



and in D-flat:



The Minor Chromatic Scale is written:



la li ti do, etc., may serve as syllables.

# OUTLINE OF STUDY-MATERIAL, PART TWO

## IN GENERAL

Songs and exercises in all major and minor keys, including keys whose signatures have five or six flats or sharps; practical review of all topics earlier treated, and application of the knowledge to music suited to the respective school-year; special attention to study of the minor modes, and to time-problems of all kinds; the study of the fundamental types of syncopation, with ties and with rests, including all those likely to be met in standard vocal music; preliminary study of the bass clef; further observation of terms and marks of expression.

## IN DETAIL

ABBREVIATIONS: 134-3 means page 134, exercise 3; 157-S means song on page 157

Part Two of the Third Reader is not divided into sections. While the material is carefully graded, there has been no occasion for systematic treatment of individual problems which have already been twice or thrice presented in the foregoing books. An enumeration of the salient features of Part Two, divided somewhat arbitrarily into paragraphs, follows:

The thorough review of the practice of three-part singing in keys with sharps, 129 to 144; in keys with flats, 145 to 165; chromatization by sharps, 132-4-5, 134-3; by flats, 134-5, 135-1, 136-1; minor effects, 138, 142-3; nine-eighth measure, 142-2.

Extended practice with the tie and with slow syncopations, 128-144; easy syncopation in six-eight time, 145-1; three-four and six-eight contrasted, 146; syncopation in dance rhythm, 153-2; accented syncopation, 154-1-2; rests on the first beat of the measure and further studies in syncopation, 154-3-4-5; the triplet in contrast with the divided beat, 157-S.

Song with considerable variety of major and minor mode, 158-S; detailed studies in syncopation, 166-172; the triplet, 174-3, 176-3.

Six-eight and three-four compared and sharply contrasted, 181-1, 182-1; lengthy exercises in syncopation, 182-2; twelve-eight, 182-3; the before-the-beat note and the after-beat note contrasted, 183-S.

Typical passage, with syncopations, from a celebrated work, 185-1; another exercise on the same, 187-1.

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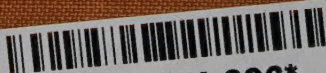
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